

THE
INDORE STATE GAZETTEER

(Revised and Enlarged)

VOLUME II—ARCHÆOLOGY.

COMPILED

*by the authority of the Government of
His Highness the Maharaja Holkar.*

BY

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SUPERINTENDENT HOLKAR GOVERNMENT PRESS, INDORE.

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ARCHAEOLOGY.

The archaeological remains that are to be found within the territories of the Holkar State cannot lay claim to pre-historic antiquity. They are, however, scattered over a wide area throughout the length and breadth of the State; many of them are in a fairly good state of preservation and their iconographic contents are both numerous and varied.

The extant monuments chiefly consist of temples which have been sacred to the different sects of religious worshippers during various periods in history. A few caves of Buddhist origin and a monolith Brahmanical shrine are also to be found, and lastly, there are a few tombs and mosques indicative of the Muslim occupation of the country. Many of the temples contain carvings of considerable merit and some have bas-reliefs portraying numerous incidents in the life of Rama, Krishna and other heroes of Indian mythology. These deserve to be studied along with other monuments of the corresponding period that have been discovered in different parts of the country. They provide additional materials for the study of Indian mythology, architecture and iconography in general, and in particular special materials for the study of Jain and Hindu monuments and mythology of the later mediæval ages.

The earliest in point of date of construction among the archaeological remains in the State are the Buddhist caves at Dhamnar and Poladongar in the Garoth *pargana*. They have been assigned to the 7th and 8th centuries A.D. Special interest attaches to these caves, as, along with others found within a radius of 20 miles, they formed the "the last refuge of the Buddhist community in Central India." The monolithic Brahmanical temple of Dharmannath at Dhamnar was excavated shortly after the caves had been cut in the rock.

Next in order of chronology, and the most numerous of their class among the archaeological remains of the State, are the Jain and Hindu temples of the later mediæval ages. These may be broadly classified in two groups —

- (a) Hindu and Jain temples, having their origin in the eleventh to the fourteenth centuries, constructed during the period of the *Pramara* ascendancy in

Malwa (b) Temples whose origin is assigned to a later date, anywhere between the fifteenth and the seventeenth century and whose architecture betrays a certain amount of Islamic influence

The most outstanding representation of the first group is the group of temples at Un which vie in importance with the more famous monuments at Khajuraho (also in C I). Other temples of this period, which have been precisely dated from evidence based on epigraphic records, are the Vishnu shrines at Kukdeswar (*Manasa pargana*), the temple at Modi, where an inscription of the Pramara sovereign Javarmadeva was discovered, the famous temple of Siddhanatha at Nemawar, which ranks high amongst the ancient monuments of India, and a few others. Of the second group of temples referred to above the Jain temple at Banedya (in Depalpur) may be taken as a characteristic representative. Built during the period of the Khilji Sultans of Malwa, the temple lacks ornamental decorations in the exterior which may be ascribed to a desire on the part of the builders to avoid offending the susceptibilities of the austere votaries of the ruling race. Surrounded on all sides by a high battlemented wall with a huge dome on the top, it gives one at first sight the impression of being a Mahomedan tomb. Hindu and Jain structures indicative of Mahomedan influence are also to be found at Kohla (*Bhanpura pargana*) where small domes, like the ones that are to be seen on the remains of the Mahomedan buildings at Mandu, are found on the top of Jain temples. Another example of this class of temples which can be precisely dated is the Jain temple at Kothadi (fourteenth century) which is also devoid of external decorations.

In spite of the fact that the Mahomedans ruled over this part of the country for a fairly long time, direct traces of their occupation on architectural remains extant in the State are not many. An *idgah* built on the platform of a Hindu temple at Kethuli (*Bhanpura pargana*), another *idgah* evidently pertaining to the Khilji period of rule in Malwa and a *masjid* at Sandhara (also in *Bhanpura pargana*), a curious tomb-like *masjid* and a plain fort of the Mughal period at Satwas (*Kataphod pargana*), and the tomb of an unknown Muslim *fa'iz* at Tharod (*Manasa pargana*), besides some mosques and *idgahs* of the Mughal



JAIN COLOSSUS NEAR BHANPURA

times in the Nimar district, are the noteworthy Muslim structures now extant in the State.

The iconographic contents of these temples in the Holkar State constitute a comprehensive group of the gods and goddesses of the Hindu pantheon who have, at one time or another, been the objects of popular veneration and most of whom are still revered and worshipped by various sects of people. Such a galaxy of deities, male and female, if collected together, would lend grace to any museum of archaeology. Far to the north of the State in the *parwana* of Galoth, in a rocky cave at Dhamnai we find a well-known representation of the death of Buddha, or the attainment of *nirvana*. An unfinished colossus of a Jain Tirthankara lying in the east track between Bharpura and Navahi, has been the recipient of the fond appellation of the *Satmasia* (the child born in the seventh month of pregnancy) from his unsophisticated rural admirers. And in many a secluded corner of the State, presiding over many a temple, are to be found myriads of deities, exercising their influence over minds of men on the basis of the ancient scriptures or from simple popular belief. A deity who is installed in a number of shrines erected in her honour is the consort of Shiva celebrated under various names e.g., Devi at Antri, Mahishamardini or the slayer of the buffalo demon at Bari Delchi, Jhanda, Makla, etc. Her august lord Shiva in diverse forms and names attended by herself or single, portrayed in different moods, too numerous to be mentioned, reigns through the various temples over the hearts of a large section of the people, throughout the length and breadth of the State. Another great deity and an equally important member of the Hindu Trinity is Vishnu found installed in many a temple of the State, in numerous forms and under various names. His various *avatars* or manifestations are also objects of common veneration. One of the finest images of Vishnu discovered in India has been found at Kohala in the Bhanpura *parwana*. A beautiful specimen of the *Vara-Varaha* manifestation of the deity has also been found in the same place while another exquisitely carved image of Varaha was found last year among the ruins of Bunjar by the Curator of the State Museum. Images of various other Hindu Gods and Goddesses, such as Ganesha, Saraswati, Hanu (the monkey god), the seven Divine Mothers, Brahma, Kubera and many others are also installed in a number of temples. Likewise, Jain images of worship, male and female, such

as Adinath, the first Tirthankara, Parshvanatha and many others have been found in various temples all over the State

The ancient monuments in the State have since long claimed the attention of the authorities and considerable effort and expense have been incurred in maintaining them in proper state of repair. The revered Maharani Ahilya Bai directed her attention particularly to the repair of the old temples, and also had a fairly large number of these constructed, not only within the territories of the State but also outside. During comparatively recent times new temples have been erected out of the ruins of the older ones, which formerly stood on these sites. Many of the temples extant are installed with images which are unquestionably of much earlier origin than the modern temples themselves and which once presided over temples that have now been effaced.

Coming to more recent times, as far back as 1877 orders were issued at the instance of Mr. Carey, the then State engineer, for the maintenance and preservation of ancient monuments in the State. Subsequently these orders were embodied in the State P.W.D. Code. Various officials attached to the Archaeological Department of the Government of India have been invited by the State authorities from 1906 onwards to visit almost all important places of archaeological interest in the State. The reports of these officers based on close and personal investigation have thrown a flood of light on many of these ancient monuments. Recently the State has organised a museum at Indore which has an archaeological section attached to it. A curator has been appointed who is engaged in carrying on researches in this direction.

In this volume an attempt has been made to embody the results of labours of the archaeological officials of the Government of India, in a connected form. The accounts of these ancient monuments together with the large number of photographs will, it is hoped, be of use to those who are interested in a study of the architectural structures of the past.

In conclusion, I have to acknowledge my indebtedness to the officials of the archaeological department of the Government of India who, as I have said, have, by means of

their labours, materially contributed to the compilation of this volume. My thanks are also due to Mr. R. G. Ojha, M.A., the Curator of the State Museum, for having very kindly revised this volume.

Gazetteer Office, Indore,
20th April, 1931.

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ANTRI

ANTRI (Manasa Pergana) —The small village of Antri is noted for an ancient temple of Devi which is venerated by the Rajputs throughout Malwa and Mewar. It is built on a high broad platform which can be reached by means of a broad flight of steps. The present temple appears to have been constructed during the last century from the materials collected from the ruins of an older shrine. The top of the dome of the *mandapa* is ribbed, which indicates that it must have been built during the Mahomedan period when such domes were in vogue in Gujarat and Malwa. At each corner of the *shikhara* is an ornamentation of a miniature spire two more being visible on each face one above the other. The *amalakas* of the big as well as the miniature spires are old, but the rest of the masonry of the *shikhara* is modern. The image of the Goddess inside the temple appears to be fairly old, but it is so thickly coated with vermilion that very little of the original carving is visible.



ANTRI—TEMPLE OF CHANDIKA



BHANPURA IMAGE OF KUVERA

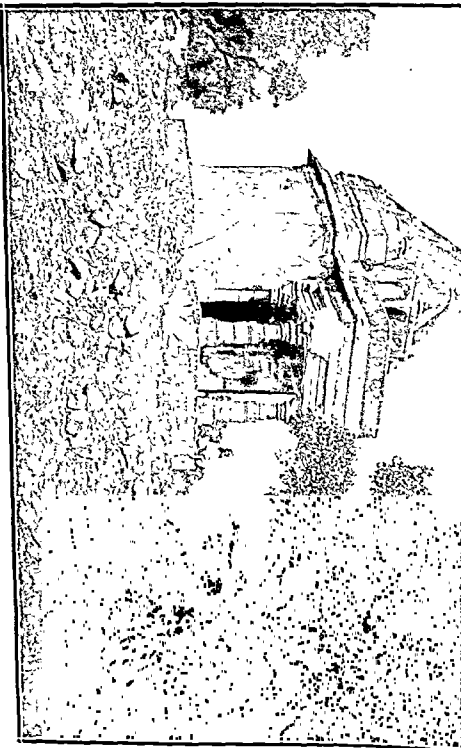
BHANPURA

BHANPURA (Bhanpura pargana) —Bhanpura was the stronghold of the Chandravat Rajputs prior to its occupation by the Marathas and their palace has been converted into the Tahsil Office. Bhanpura itself does not contain ancient temples but the villages surrounding it had many ancient shrines the images and fragments of which lie scattered all round. In Bhanpura itself, not far from the Chandravat palace, there is a fine mediaeval image of Kubera. It is heavily coated with vermillion, but in spite of it the squat heavy figure with a vase in his left hand and a money bag in his right, is easily discernible.

Just outside the town there is a stepped well called "Nandia-Ki-Baodi." In each of the three walls in the interior of this well there is a niche, which contains a most exquisitely carved image of some god of Hindu trinity. These three niches are, by their situation, beyond the ordinary reach of man, hence one cannot approach them and have a careful observation of the images so long as they are there. Besides these, some very fine, but partially mutilated, sculptures of the medieval period, representing Hindu and Jain mythology—evidently belonging to some ancient shrine—have been built, into the exterior of the walls of a small Shaiva shrine adjoining this stepped well. In the vicinity of the town of Bhanpura we find several ancient images lying uncared for. Of them a few worth preserving have been transferred by the Curator Mr R G Ojha, M A, to the Indore Museum. An image representing Shiva Parvati, a standing figure of Vishnu, and some fragmentary ones of goddesses describing the various styles of hair dressing in medieval Malwa, deserve special mention.

BARIDELCHI OR DELHIBUJURG.

BARIDELCHI (Mahidpur Pargana) :—This village lies half-way between Mahidpur Town and Mahidpur Road Railway Station. Out of the several temples in the village, the one known as the temple of Devī Hinglaj, is the only ancient one. The *shikhara* and the *garbhagriha* are modern, but the porch in front is supported by four well-carved pillars of the mediæval period. The image inside the temple is also old and is a very good representation of the slaughter of the buffalo demon by Durga (Mahishamardini).



BARI DELCHI.—TEMPLE OF DEVI (VIEW FROM S. E.)

BIJAWADA

BIJAWADA (Kataphod Pergana) —The village of Bijawada stands on the Indore-Nemawar Road, 49 miles east of Indore and 33 miles west of Nemawar. The Bandarpekhana hill which lies to the north of the village and on the north of the Indore-Nemawar road contains the ruins of a very large Jain temple, probably erected during the 10th or 11th century A D. The ruins consist of architectural fragments, dressed and undressed slabs of stone and three large Digambara images. The biggest of these is a colossus measuring 8'3" in height and 2'10" long at the base. On the pedestal of this image there are two deer couchant facing each other, showing that it is an image of Shantinatha. There is also an inscription on the pedestal which is V S 1234, the 6th day of the dark half of *Phalgun*, corresponding to 1177-78 A D.

At the foot of the hill, and on the bank of the river Daboni, stands the modern temple of Vijeshvara which is entirely built of the stones obtained from the ruins of the Jain temple. Standing and seated Jina images of the Digambara sect have been built into the walls of this temple. Large portions of the *shikhara* of the Jain temple bearing *claustra*-window pattern carvings found in the *shikhara* of the new temple indicate that an intelligent effort has been made to reconstruct the old *shikhara* over this new temple. The upper part of the *shikhara* is built of new stones as probably carved stones were no longer available.

BUNJAR.

BUNJAR (Bhanpura Pargana).—Bunjar is four miles from Kohala and is reached by a very bad cart track. It was once a fairly populated village with about a thousand souls; but through the vicissitudes of time it has been totally ruined and the locality has now turned into a dense jungle. On a visit to the wilds one finds innumerable stones and fragments of buildings scattered all over the area. Last year Mr R. G. Ojha, Curator of the State Museum, paid a short visit to the ruins and picked up two very fine and large images of (1) Lakshmi-Narayana seated on the vehicle Garuda and (2) Varah-avatara or the Boar incarnation of Vishnu, both of which were transferred from this haunt of wild beasts to the Museum at Indore. The Varaha image, with its exquisite carving on the whole body, and very slight mutilations, is one of the finest medieval specimens of this incarnation of Vishnu.

Close to the ruins of Bunjar is the shrine of Uman Mata in front of which a number of fragments of an old image of Bhairava and several architectural pieces, such as jambs etc., bearing good carving, are lying

CHAINPURA.

CHAINPURA (Bhanpura pargana):—Far away from the village of Chainpura which is situated at the foot of the Bhanpura plateau, and close to the cart track from Bhanpura to Navali, lies a colossal figure of a Digambara Jain Tirthankara, 13'3" in length and 3'8" in breadth. The figure appears to be unfinished as the chisel strokes are still visible and were never smoothed out properly. The local people call it the "Satmasia" or a baby born in the seventh month of pregnancy. Three lines of an inscription dated the V. S. 1710 (1653 A.D.) and containing the name of the artisan are engraved on the left half of the chest. It is impossible to identify it in the absence of any *lanchhana* of its pedestal.

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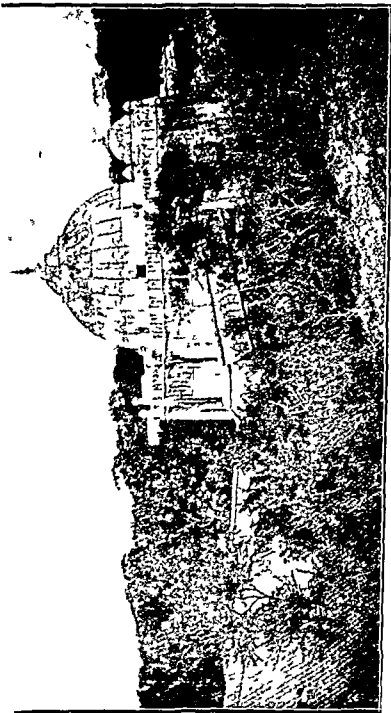
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CHANDWASA

CHANDWASA (Garoth Pargana) — Chandwasa lies at a distance of 13 miles from Shamgarh station, on the Nagda-Muttra section of the B B & C I Ry (broad gauge), with which it is connected by a metalled road. There is not much of archaeological interest in the village itself, but one thing deserving special mention, is a most elaborately sculptured doorway in the village. There was an old temple here at one time of the very best style of medieval work which appears to have been destroyed by the Mahomedans. Fragments of the temple including the doorway have been built into what appears to be an old small patchwork mosque and a temple beside it, the door forming an entrance into the latter. These places are deserted and unused, as there is no worship nor anything to worship in the temple which is fast silting up with earth.



JAIN TEMPLE VANEDIA

DHAMNAR.

DHAMNAR:—The small village of Dhamnar, situated at 24°13' N and 75°34' E, lies in the Garoth Pargana of the Rampura-Bhanpura district, and is reached from the station of Shamgarh on the B B & C I Railway (Nagda-Muttra Section) from which place it is thirteen miles distant, due west, a *pucca* road linking it up with the railway. Special interest attaches to this place on account of numerous old Buddhist and Brahmanical excavations which exist there. The road from Shamgarh actually terminates at Chandwasa, within two miles of the caves which are excavated into a low hill of coarse laterite of a very friable description.

The hill is between two and three miles in circumference and to the north is a bluff, of gradual ascent, about 140 feet in height, the summit presenting a perpendicular scarp about 30 feet high. The top is flat and on the south it is horse shoe-shaped, its horns turned to the south, and has the bold natural rampart running round its crest pierced throughout with caves.

The late Colonel James Tod,* who first visited these caves in 1821 and gave to the world the first description of them, counted small subsidiary caves as separate excavations and thereby was evidently mistaken in numbering them as 170 †. The late Dr James Fergusson ‡ estimated the numbers at between 60 and 70, the great majority of them being insignificant. Later on they were visited by the late General Sir Alexander Cunningham § and other archaeologists. There are in all 14 important caves of which the Bhim's Bazar and the Badī Kacherī are finest.

* Annals and Antiquities of Rajasthan Vol III
pp 1772 1777 (Oxford Edition)

† Ibid pp 1773

‡ History of Indian and Eastern Architecture, Vol II
pp 165

§ Cunningham's Archaeological Survey Report, Vol II
pp 270





Colonel Tod was regaled here with stories of the Pandavas, of Bhima and the rest by the villagers, but rejecting these he himself accepted similar myths doled out to him by his Jain Guru, Yati Jnanachandra, who attributed Jain origin to the main group of caves and readily allotted names of Jain Pontiffs to each of the colossal images, unhesitatingly assigning purpose to each of the caves. His ready assurance and garrulity were only equalled by Tod's credulity. Feigussou and Cunningham, knowing better, have ascribed to them their proper origin.

The group of excavations called the small Bazar or child's cave, which measures 115' by 80', discloses the Buddhist origin of the caves, therefore, it would be better that a short description of it should precede further remarks. Here the central object is an open air *dagoba*, mounted upon a square basement, occupying the middle of a small rectangular open courtyard. In front of this, on the northern side, we have a shrine in which a colossal Buddha is seated on a throne in the teaching attitude. The images, more or less mutilated, render it difficult to know what particular attitude they were in. This principal shrine of the group, is surrounded by a *pradakshina* path out of the walls of which are carved nine great images of Buddha in relief. Going round the *pradakshina* passage with our right hand towards the shrine, we find three standing images on the west wall, the first of which appears to be in *ashirvada* or benedictive attitude. The back wall has five images, three seated (first two in witness and the last in meditative attitude) and two standing. The east wall bears the well known representation of Buddha's attainment of *Nirvana*. A colossal Buddha in the benedictive attitude also stands on either side of the door of the shrine.

Another interesting group is called Bhima's Bazar, the largest cave in the series, wherein we find the unusual combination of a *chaitya* and a *vihara*—the terms are taken as now generally used, to mean an arched roof chapel cave and a flat roofed residential monastery respectively, the latter surrounding the former upon the three sides of a long rectangular open court with a *chaitya*, free standing in the centre. The central cell upon each side seems to have been a private chapel for the monks who lived in the adjacent walls. The central cell on the east side contains a *dagoba* in the centre of the door, while in that on the

west side the two seated Buddhas, one in the witness attitude. The central one at the back, much larger than the rest and having a vaulted roof, is empty. The outer entrance porch of the cave, now a heap of fallen rock blocking up the entrance, appears to have been standing in Colonel Tod's time, as the celebrated author says about this porch, 'The apartment is called Bheem's armoury or treasury (the *chaitya*) the entrance to which is through a vestibule, about 80 feet square supported by two columns, and having four lateral semi-circular niches, now empty, but probably intended for statues, this opens to the armoury which is a vaulted apartment about thirty feet by fifteen, having at the further end a *dagoba*, supporting the roofs'*. A simple square moulding, set back, by way of ornament at the two top corners, runs around the doorway. This was a favourite device in door way designs in bygone days, seen at Ajanta, Elura, Elephanta and in some early medieval temples †

Badi Kacheri, or the big court house, consists of a *chaitya* hall twenty feet square and contains a *stupa*. It is a pillared portico, enclosed by a stone railing cut to imitate a wooden structure.

A peculiarity of the Dhamnai caves is the number of *dagobas* that are found here placed in *chaityas* and *viharas* standing out in the door as main objects of worship, out in the open air as free-standing objects and in relief upon the walls as decorative contents of niches. Compared with their diameter they are very tall, a fact which proclaims a late date for the caves. The age of *stupas* or *dagobas* is fairly determined by their shapes. The earliest form was hemispherical or near it, set flat on the ground, later on a low drum or cylindrical portion was added below to give height to the dome and also to form, as at Sanchi, an elevated processional path around it. Compared with the diameter, the drum gradually grew in height until the whole object became a tall cylinder, with a small dome, which, originally a hemisphere, became bul

* Annals and Antiquities of Rajasthan Vol III pp 1776

† Fergusson and Burgess, 'Cave, Temples of India,' plate LXI

bous and flattened. In later times, we find a common practice to combine an image of Buddha, or even a *devi* with it, by placing the latter in a niche carved out of the front of the cylinder. As time passed on, mouldings were added round the drum, which became more elaborate, and square pedestals were placed beneath the cylinder.

The ribbing introduced here into the vaults of the *chattyas* shows a very late development. Instead of being free-standing out from the vault, as in the earlier caves, which were faithful copies of the earlier wood constructed *chattyas*, the ribs are formed by scooping out channels round the vault out of the vault roof itself, so that imitation ribs are formed very clumsily by the narrow ridges between the channels.

All the caves appear to have had a coating of plaster, that of mud within the caves and lime without. From a close examination of these caves, it would appear that plaster was more used in those early times than has been supposed and this was probably embellished with a gaudy colouring as is to be seen upon many a modern shrine, but the weathering of years has denuded most of the caves and buildings of these additions. Cousens believes that, of the caves those, whose walls were rough in any degree were plastered and perhaps painted*. Thus it may be reasonable to suppose that the cells occupied by the monks, now so dark and gloomy and having spongy rock, were necessarily lightened and brightened by plaster and white-wash as illumination is very easily obtained by simple reflection from white surfaces.

To the north of these caves is the most interesting object at Dhamnar, the rock hewn Brahmanical temple of Dharmaratha which stands in the middle of a pit, measuring 170' long 66' wide and about 30' deep, access to which is obtained through a deep narrow rock-cut passage leading in from the hill side round to the east of the caves. This monolithic temple somewhat resembles in general style, though on very small and poor lines the famous Kailasa temple at Elura in having a pit. Unlike Kailasa, which is in the southern or Dravidian style, Dharmaratha is in

the northern or Aryan, the main temple consisting of a porch, *mandapa* and *garbhagriha* surmounted by a *shikhara* and seven small shrines around it acting as its satellites, five around the main shrine and one each in the north east and south-east corners of the courtyard. There is a staircase cut in the north-west angle of the excavation, by which we have an ascent to the summit of the rock on a level with which is the pinnacle of the temple.

The main temple faces the east and the entrance to the courtyard. The architecture partakes of the same heavy character as that of Kailasa, although the spongy nature of the rock here forbade any attempt at fine work. This deficiency was, however, supplied by the superimposed plaster. The half *chaitya* arch ornament, seen on either side of the little central *shikhara* over the porch is a peculiarity in the decoration of the roof of the *mandapa* which is noticeable in other temples of the same age, particularly in the old temple of the sun at Sutranada on the south coast of Kathiawad. The temple was originally dedicated to Vishnu, as against the back wall of the shrine stands an image of Vishnu holding in its hand *Gada*, *Mala*, *Shankha* and *Chakra*. The dedicatory block over the doorway to the shrine contains a representation of Vishnu and Lakshmi seated. No *kirtimukha* faces, usually seen on doorways of Shaiva temples, are found upon the threshold. Ganga and Yamuna on their respective vehicles, *Makara* and tortoise, stand respectively on the south and north sides of the doorway. Lakshmi and Narayana are probably represented by a couple of figures seated in a small panel over the entrance of the porch. We have no place or pavilion for the Nandi which would have been provided, as at Kailasa, if the temple had been originally dedicated to Shiva.

The temple is comparatively plain in the interior, the pillars being simple and substantial and the ceilings bearing some decorations. Two back doors at the south west and north west corners of the *mandapa*, very unusual in a structural temple but following literally the plan of Kailasa, lead into the surrounding courtyard, the only difference between the two being that the doors of Kailasa open out into the elevated and isolated terrace surrounding the main shrine and containing five satellite shrines. At Dhamnar the front door, opening directly on the courtyard and having the satellite shrines, render these two back doors superfluous and they are no more required than in

the medieval *panchayatana* or other temples * which have not got them Just as at Kailasa, two corner shrines at the back are square, while the others are oblong At Kailasa the side doors of the *mandava* lead into blind porches i.e., there is no exit from them since they stand high above the court-yard, while a strong grating set in a projection in either side, where a porch might have been, carries out the same idea at Dharmanatha From these points of resemblance, Henry Cousens believes that Kailasa was the model upon which Dharmanatha temple was planned, † so the latter must be later than Kailasa which was probably excavated about the middle or last quarter of the eighth century § Thus it would not be wrong to put the excavation of Dharmanatha at about A.D. 800 In this connection, says Cousens, "The Dhamnar temple cannot be much later and was, perhaps, excavated by some local chief who had returned fresh from gazing upon the then new wonder of the world —the great Kailasa at Elura" †

In the sanctum of the main shrine, we have a Chatur-lhuja image of Vishnu, standing, with the usual implements, which shows that the temple was originally dedicated to Vishnu but a *lingam* has been added in front of the statue

Under the bridge at the entrance to the nit, on either side, are recesses in the rock containing images, Bhairava being on the south side and Kali placing her foot upon a prostrate form on the north The two small shrines on the south east and north east corners of the courtyard are empty The next in order, going round the temple with the right hand to it, contains a slab bearing a representation of Shiva dancing the Tandava with Nandi below

* Compare Cunningham's plan of the Dharmanatha temple with that of Kailasa as given on plate LXXXI A in Fergusson's Cave Temples of India

† Report of the Archaeological Survey of India 1905-06 pp 112-13

§ Cave Temples of India pp 450 Bombay Gazetteer Vol I, Part II, pp 196

him, in the centre, surrounded by four dancing goddesses with heads, arms and projecting portions smashed, which are from east to west, Parvati with Nandi beneath her; Vaishnavi with Garuda below, Indrani with her elephant and Brahmani with the goose. What Cunningham regarded as halos round their heads are garlands depending from their shoulders down across their knees and thrown out into circles by the gyratory action of the dance. The south west corner shrine is empty. In the middle shrine at the back of the main temple there is a slab representing Anantashayī Narayana, with Brahma springing from his navel, who was attacked by the demons Madhu and Kaitabha, who in turn were destroyed by Vishnu. At the end of the serpent couch sits Lakshmi upon a low stool. The shrine in the north west corner is empty. The middle shrine on the north side contains a slab representing the ten avatāras of Vishnu in nine compartments, the first on the left containing two avatāras, the fish and the tortoise. A full length figure of Vishnu, a counterpart of the one in the main shrine, in the eighth compartment takes place of one of the avatāras. The statues in the small shrines are executed in a light drab close texture stone and shew the most finished style of workmanship, though much mutilated now. The principal subsidiary shrine, immediately behind the main temple, contains a Vaishnava image which helps to prove the Vaishnava origin of the main shrine. These images are not worshipped at present and probably have not been since they were mutilated, possibly by the Mahomedans, who, in their first inroads into Central India desecrated the entire temple, dispersed its Vaishnava votaries and left it desolate. It appears that after some time of disquietude, the temple was taken possession of by Shaiva priests, who set up the present image therein. "If this be so," says Henry Cousens, "then the name 'Dharmnar', now applied to the caves, could not have been in use before that time, seeing that it is but a corruption of the Shaivite epithet Dharmnatha, the name of the *linga* set up in the temple" *.

The age of the Buddhist excavations is generally believed to be 7th or 8th century of the Christian Era. Cunningham takes them to be hardly earlier than the 8th cen-

* Report of the Archaeological Survey of India 1905-06, p p 115.

tury,† while Fergusson determines the date to be between 600 and 700 A D § Cousens is inclined to put them at a date earlier than the temple, for the long passage to the latter would have taken the much shorter way out to the face of the hill on the south, had the caves not been there to prevent it. The later Buddhist and Brahmanical caves at Elura are too nearly of one age to think that one colony died out or deserted their caves before the others began to cut theirs, therefore, it goes to prove that for some time both communities worked and worshipped side by side. Similarly, the excavators of the monolithic temple at Dharmar found the Buddhists in possession of their caves, otherwise the passage to the temple would have been brought out even through the caves, but the actual presence of the Buddhist made the Hindus respect their shrines. Thus, to Cousen's mind, "the middle of the eighth century would be the date of the Buddhist caves." Dr A Coomaraswami § agrees with Cousens in regard to the date of the Dharmaratha temple (800 A D). Thus the caves may conveniently be assigned to the 7th century A D.

† Cunningham's Archaeological Survey Report Vol II p p 272 F Todd's Annals Vol III p p 1,776 foot note

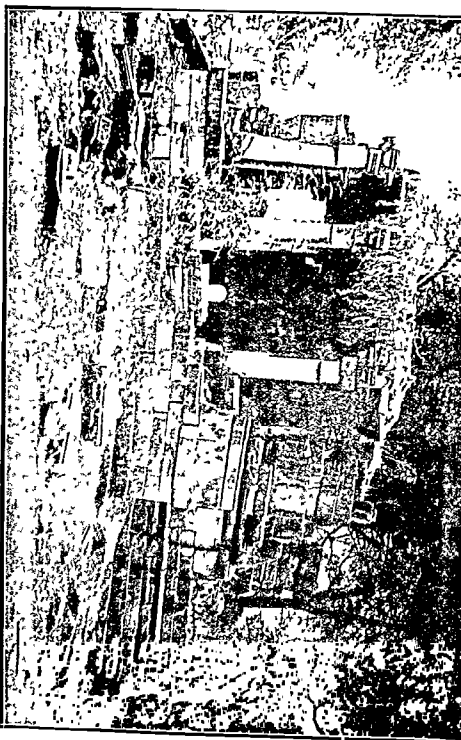
§ History of Indian and Eastern Architecture Vol I p p 166

§ History of Indian and Indonesian Art p p 108

DHUNDHERI

DHUNDHERI (*Manasa pargana*) —The little village of Dhundheri is situated on the old military road from Neemuch to Jhalrapatan and has two old temples one of which is dedicated to Chaturbhuja or Vishnu. It has been extensively rebuilt during the last century and is surrounded by a battlemented wall. Only a portion of the plinth and the back wall of the sanctum are old, the *shikhara* and the *mandapa* being new.

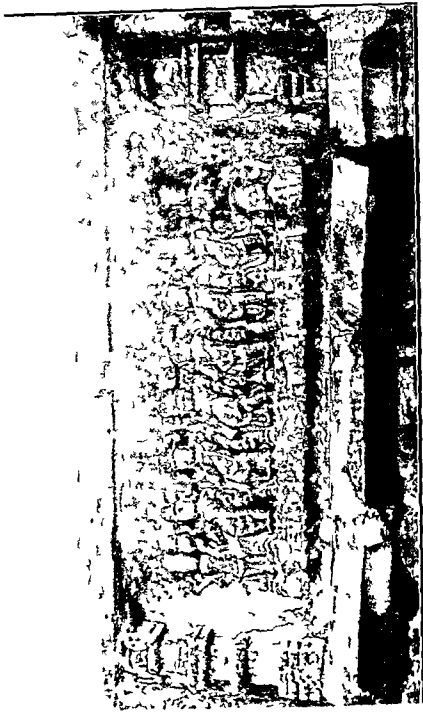
The second temple, dedicated to Shiva, lies at the foot of the mound on which the temple of Chaturbhuja has been built. The *shikhara* and the *garbhagriha* having collapsed long ago, only the *mandapa* remains, supported by four central pillars on which rest beautiful capitals with figures of squatting *ganas*. The left and right *jambhs* of the carved door leading to the *antarala* bear images of Ganga and Yamuna respectively, the former standing with another male (Bhagiratha) under a canopy formed by an inverted lotus leaf. Four niches bearing representations of amorous couples are superimposed over the figures of Ganga and Yamuna. The three niches over the lintel contain standing figures of Brahma, Vishnu and Shiva from left to right, and nine planets (*navagrahas*) are represented in four smaller niches between each pair of larger ones.



TEMPLE OF SHIVA DHUNDHERA



PILLAR FROM TEMPLE, DHUNDHERA



DUDA KHEDI —TEMPLE OF MATAJI NAVAGRAHA (PANEL)



DUDA KHEDI TEMPLE OF MATAJI, IMAGE OF SESIASAYIN.

DUDAKHEDI

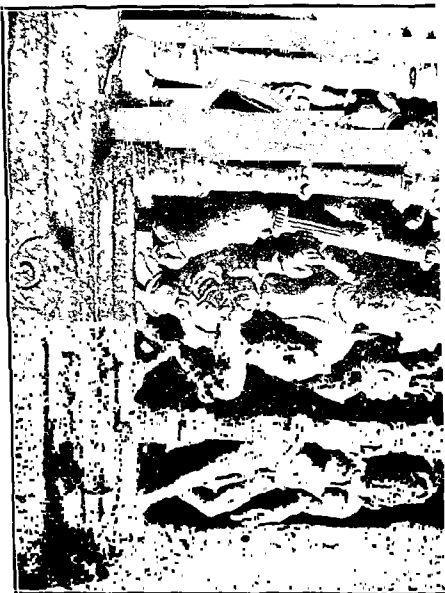
DUDAKHEDI (Bhanpura *pargana*) —The small village of Dudakhedi lies on the cart track running from Garoth to Bhanpura. The principal object of interest in this village is a square tank or *kunda* with steps on all sides which lead to the paved bottom. Water remains in it for some months during the year. There is an opening in the centre of the parapet wall on each side, with a stone niche in the interior on each side of each opening. Several ancient images, such as those of Shiva, Kamadhenu, Sheshashayi Narayana, Lakshmi and Devi, have been placed on these niches. Most of the images have now entirely disappeared under the heavy coat of vermillion, several inches thick, the smearing of which on images appears to be the principal method of *Shakti* worship in Central India. A small *chhatra* on four pillars was erected by Maharani Ahilya Bai over the niche on the NNE corner. It contains a stone slab bearing the representation of Shiva and the seven divine mothers (*Sapta matrikah*).

The worshippers of this shrine are *Kan-phata* Yogis or *Nathapanthits*, whose pontiff resides in Nepal, and whose principal shrine is that at Matsyendra natha. These Yogis are married and do not go about naked like their more austere brethren of Nepal. Their connection with the hierarchy of their community is very distant, no Naga Samnyasi having visited the village for years. All these Yogis have the lower lobe of their ears pierced and wear in them very thick round rings of turquoise of greenish blue shade.

HINGLAJGADH.

HINGLAJGADH (Bhandura Pargana) —The fort of HinglajgadH stands on the edge of the plateau on which Navali and Takhaji or Takshakeshvara are situated, at a distance of 14 miles from Bhandura and 6 miles from Kethuli. HinglajgadH is famous for the shrine of Hinglajmata who is revered by all Rajputs and a principal shrine of whose is situated on the top of this hill. The modern temple in which the goddess is now placed is a structure in the Mahomedan style with a round dome on top and four smaller ones at the corners. Tod notes that she is specially revered by Rajputs. Other places where she has shrines are at Mokrara and Kolharui. The Teli Rajas of Baghelkhand also worshipped her.

Besides the shrine of the Mata, there are two other temples inside the fort. One of them is dedicated to Rama and is also built in Mahomedan style, but has a small porch or verandah in front supported on two old pillars of stone. The other shrine contains a modern *linga* with four faces popularly known as the *Chaturmukha Mahadeva* and is noted for its collection of old images. The shape of the temple of *Mahadeva* is exactly similar to that of Hinglajmata or Rama and has a small porch in front, supported by four old pillars.



HINGLAJGARH — IMAGE OF CHATURBHUJA

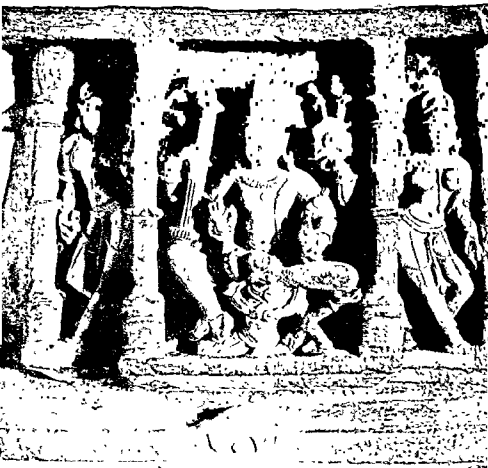
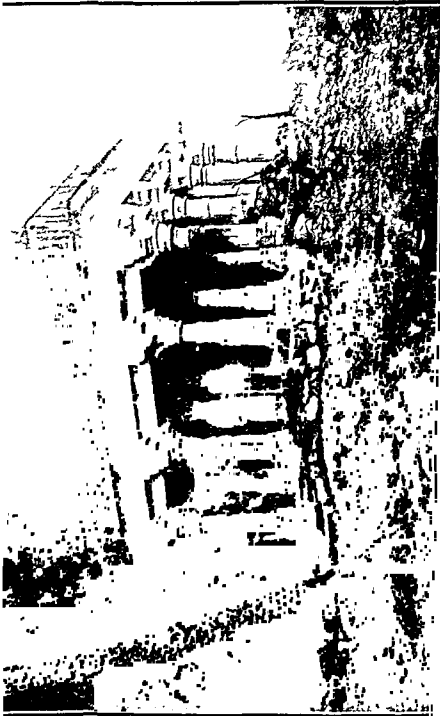


IMAGE OF VISHNU. HINGLAJGADH



5078





JHARDA —TEMPLE OF JHADESHWAR MAHADEVA (VIEW FROM N W)



JHARDA --TEMPLE OF JHARDESHWAR MAHADEVA (IMAGES IN THE VILLAGE)

JHARDA

JHARDA (Mahidpur Pargana) —The village of Jharda lies at a distance of 8 miles from the town of Mahidpur and is connected with it by a fair-weather road. It is a very old village and the remains of temples that were discovered here indicate that it was a place of considerable importance during the mediaeval period. Outside the village there are two old temples, which were partly rebuilt at the end of the eighteenth century, and their restoration is attributed by the people to the celebrated Maharani Ahilya Bai to whom so many hundreds and thousands of ancient temples owe their very existence. One of them is dedicated to the worship of Hanuman or Maruti, as he is known in the Deccan. This temple rests on four old pillars, the fine carvings on which appear to belong to the 10th century A.D. The image of the monkey god is merely an uneven boulder of stone besmeared with vermilion. Behind this temple there is an *Arghapatta* of a large *Shivalinga* which has been placed on a very large and square piece of stone.

The second temple outside the village of Jharda is dedicated to the worship of Shiva. The original *garbhagriha* of this temple has collapsed long ago and has been recently re-built. The present *garbhagriha* is a small low square cell, very much smaller than the original. The *mandapa* of the temple is ancient. It is supported by four rows of finely carved stone pillars four in each row. All pillars are not of the same pattern and therefore it is possible that the *mandapa* itself may have been partly rebuilt at some later date. A number of old images such as, those of Shiva with Durga, Brahma and Shiva, Shiva as Tripurari, Kali with four hands, Shiva Durg, and Nandin have been collected in this *mandapa* in front of which there is a large slab of stone bearing three miniature temples in relief in a row. Each of these temples contains images of the Hindu trinity, i.e. Brahma, Vishnu and Mahesha.

There is a medium sized stepped well inside the village. It is cruciform in shape, the longer arms of the cross being occupied by three series of steps. A row of niches ornament the boundary wall which contains images of (1) Surya, (2) Mahisha mardini, (3) Shiva, (4) Kamadhenu, and (5) Vishnu or Sheshanaga.

There are two images of female Jain deities under a tree inside the village. Both of them are seated on thrones and have eight hands. The first image is more perfect and bears on its pedestal a small inscription dated *Vikrama samvat* 1229. The second image has lost its head and the head of a Jina has been placed on its neck. Most of its hands are broken. But the inscription of this image is more complete and is incised on the throne itself. It records the dedication of the image by a merchant named Bhadra, son of Sati on Thursday, the first day of the month of *Jeshtha* in *samvat* year 1229 (1172 A.D.).



KANJARDA.—TEMPLE OF CHATURBHUJA (SHRINE DOOR)

KANJARDA.

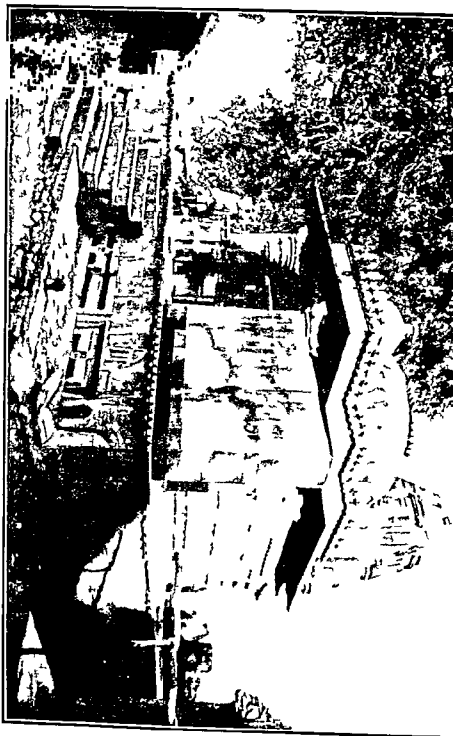
KANJARDA (Rampura Pargana) :—Kanjarda can be reached from Manasa after crossing a high table-land and lies at the very foot of the hills which separate Malwa from Mewar. A modern temple in this village contains an old image of Vishnu called Chaturbhuja. The god holds a mace (*gada*) in his upper and a lotus (*padma*) in his lower left hand, while he holds a discus (*chakra*) in his upper and a conch (*shankha*) in his lower right hand. The fish incarnation is to be found on the left, and the tortoise incarnation on the right side of head of the deity. The dwarf, Parashurama, Balarama and boar incarnations are arranged in a row to the left of the figure while Kalkin, Buddha, Rama and the Narsinha incarnations are arranged in a vertical row on the right. Two attendants of Vishnu (*Vishnu-ganas*) are standing with a conch and a discus on each side of the feet of the deity. The niches inside the temple contain carvings of many popular Hindu deities.

Among other objects of note is a finely carved old stone doorway, in another modern temple, which seems to have belonged originally to a temple of Shiva, as we notice two attendants of Shiva (*Shivaganas*) standing besides the figures of Ganga and Yamuna at the bottom of the door-jamb.

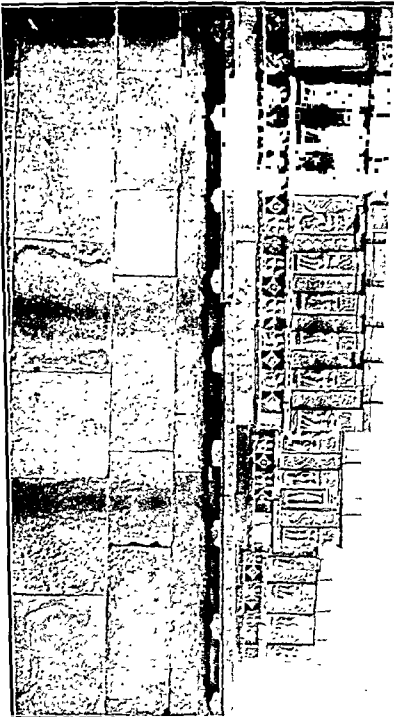
KETHULI

KETHULI (Bhanpura Pargana) —Kethuli or Ketholi lies at the foot of the plateau on which Navali and Takshakeshvara are situated. The village lies very close to the fort of Hinglajgad and contains two ancient temples (1) the temple of Sheshashayin and (2) the Jain temple. The temple of Sheshashayin is built on a raised platform a portion of which is modern. It consists of a small *mandapa* and a *garbhagriha*. In one corner of the platform a small *idgah* has been built which is a relic of the days of the Mahomedan occupation of Malwa. The temple itself was not destroyed but the Mahomedan shrine was built on the very platform on which the idol temple stood. Such cases of forbearance on the part of Mahomedan rulers are very rare in India. The villagers say that the *idgah* was built during the reign of the Khilji Sultans when the temple was profaned. On the resumption of worship the *mandapa* was slightly altered and repaired. Originally the *mandapa* had a projection on three sides. The exquisitely carved and well polished *dado* outside the *mandapa* consists of a series of small rectangular panels alternately sunk bearing one or two human figurines alternately with a mass of arabesque work. The *mandapa* rests on sixteen pillars which form a hollow square and support an octagonal door frame. Some of the square capitals bear figures of squatting *ganas*. The *shikhara* of the temple is intact a fact of very rare occurrence in Hindustan or Malwa and is ornamented with a row of miniature spires one above the other on each face. The *amalaka* is old but the crest jewel (*chudamani*) appears to be modern. Of the niches on the *garbhagriha* that on the right contains a fine figure of Ganga with four hands standing on a *makara*.

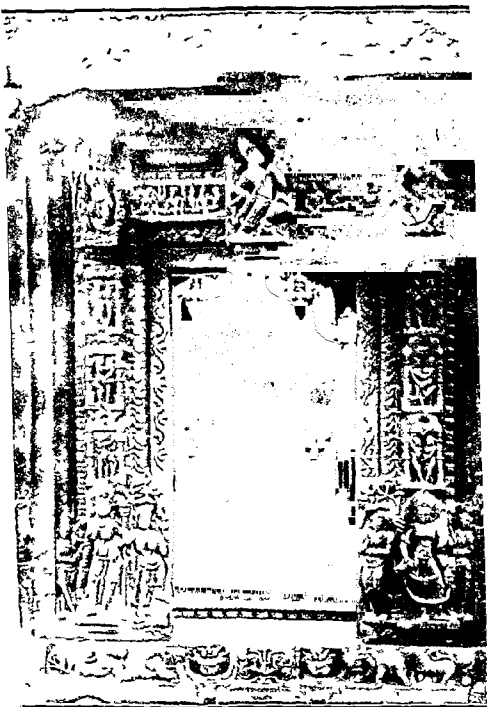
The Jain temple has suffered more than the temple of Sheshashayin. The structure is now surrounded by a compound wall with one entrance which is fitted with an ancient stone-door frame from a Shaiva temple. Devis with two female attendants are represented as Pratiharis on the jambs. The figure on the right holds a *kripa* (dagger), a *nara munda* (human head) a *khatvanga* (skull mace) and a *kapala*. The lintel is a magnificent piece of carving and bears in its centre a figure of Shiva piercing the demon Tripura with his trident and attended by dancing females representing Parvati in her different forms. The sill of this door frame bears a projecting



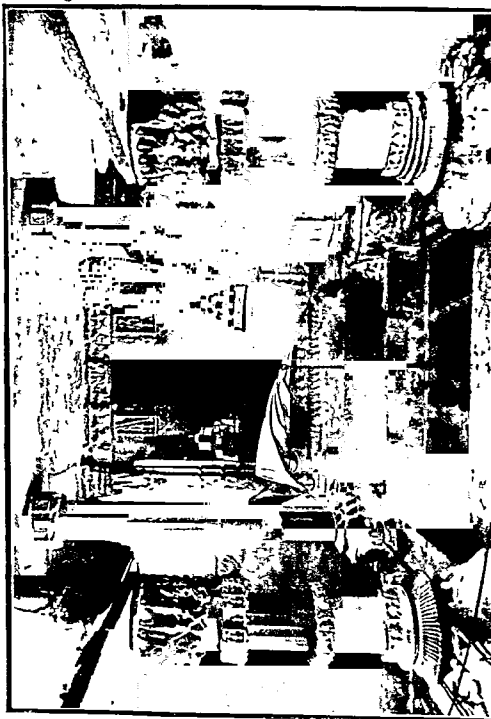
KETHULI—JAIN TEMPLE (SESHANATH) (VIEW FROM S W)



KETHULI—JAIN TEMPLE (SESHANATH) CARVINGS ON WALL



KETHULI—JAIN TEMPLE (FRONT DOOR WAY)



hemisphere in the centre with a *kirtimukha* in the centre and an elephant and a lion on each side of it

The temple consists of a porch on two pillars in front, which support a stone *torana*, a veranda on pillars behind it, a closed *mandapa*, a small *antarala* and finally the *garbhagriha*. The veranda rests on three rows of four pillars and its sides have been converted into benches. The exterior of the portion below these benches consists of a *dado* similar in pattern to that of the temple of Sheshashayin but the carving is not so fine.

There is only one entrance to the *mandapa* which is fitted with a fine old door-frame. The roof of the *mandapa* is supported by sixteen pillars in four rows, of which the central group of four pillars are of the same pattern. The *mandapa* of this temple is really a museum of Jain iconography. In the interior of the *mandapa* two exquisitely carved female figurines have been let into the walls, each of them holds a lotus on the top of which is a little stone lamp (*pradipa*). Most of the images in the *mandapa* are Jinas of metal and white, black, or yellow marble. There are one or two *chaturmukhas* and *shasanadevis*, which cannot be identified.

The *garbhagriha* is about one-fourth of the size of the *mandapa* and has a fine stone door frame bearing figures of Ganga and Yamuna on the jambs. The sanctum is full of Jina images of various shapes and sizes, all of which belong to the Digambara sect. The presiding deity of the temple is a huge elaborate image of Parshavanatha.

Outside the temple in one corner of the compound there is a peculiar image which calls for detailed notice on account of its rarity. The figure is that of a goddess with ten hands seated on an ass. On her head is the crescent symbol and just below this a plain circlet bearing a skull in relief. Three hands of the left side are broken; the rest hold (1) an arrow (*Shara*) and (2) a rosary (*akshasutra*). The right hands hold (1) a shield (*Charmma*), (2) a winnowing basin (*kulya*) (3) a bow (*dhanuh*) and (4) a human head (*naramunda*) while the fifth is broken. A four headed figure is standing in front of the ass with a female attendant on the left and a male on the right. Two female figures with four hands are seated on the back slab, one on each side of the head. The ass is the Vahana of Shashthi, the goddess of fecundity, but figures with ten hands are very rare.

KOHALA

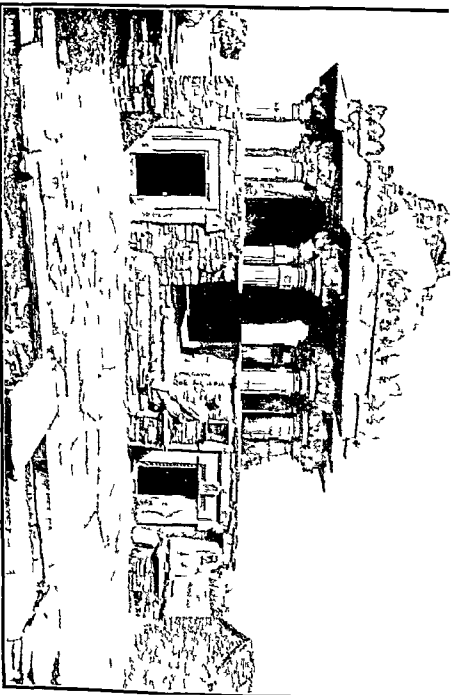
KOHALA (Bhanpura Pargana) —The antiquarian remains at Kohala are the most important in the Rampura-Bhanpura District. The village, situated at a distance of six miles from Bhanpura, is of considerable antiquity. The largest and most pretentious temple is that of Varaha which stands at one end of the village. It consists of a *mandapa* and a *garbhagriha* of which only the former is still in existence. The exterior facing of the walls of the *garbhagriha* and the *shikhara* have been renewed in recent years. A flight of steps leads to a broad terrace in front of the temple where there are entrances to three shrines in a row. A short and narrow flight of steps in the centre leads to the *mandapa* and from a small door on each side of this staircase one reaches a small underground chamber. Each of these chambers, which appear to be later constructions, contain fine images of Vishnu described below.

The *mandapa*, supported by twelve pillars, is the only part of the ancient temple left intact. High benches, originally provided with back rests, run along three sides of the *mandapa* and its lower part seems to have had the sort of ribbed *dado* which is met with in some of the Khajuraho temples.

The *mandapa* is cruciform with a small projection on each face where the roof is supported by two pillars. The projection at the back has merged in the *antarala* and that in front has formed a porch which is the only entrance to the *mandapa* and the *garbhagriha*. A low light *chhaya* with a *kangura* battlement over it, added about the time of the restoration of the *shikhara*, runs along the front and sides of the *mandapa*.

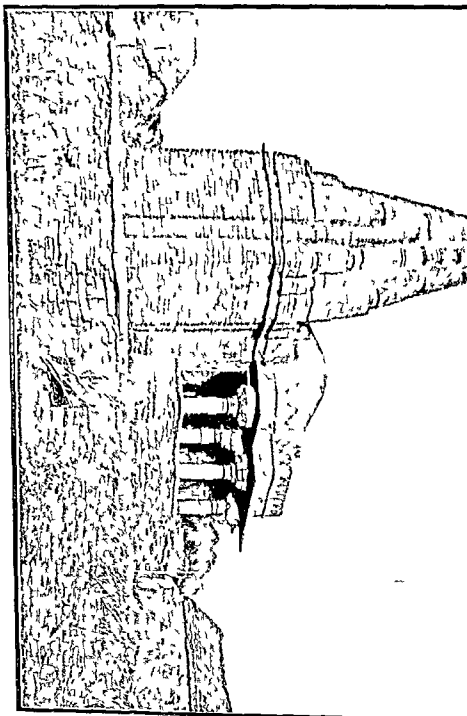
The dome of the *mandapa* is supported by twelve pillars arranged in the form of a hollow square. Each pillar has sixteen sides on the lower part of its shaft over which runs a projecting octagonal band containing a row of fine *kirtimukhas*. The portion of the shaft above this is fine ribbed, thereby representing what is known as the papyrus pattern in Egypt.

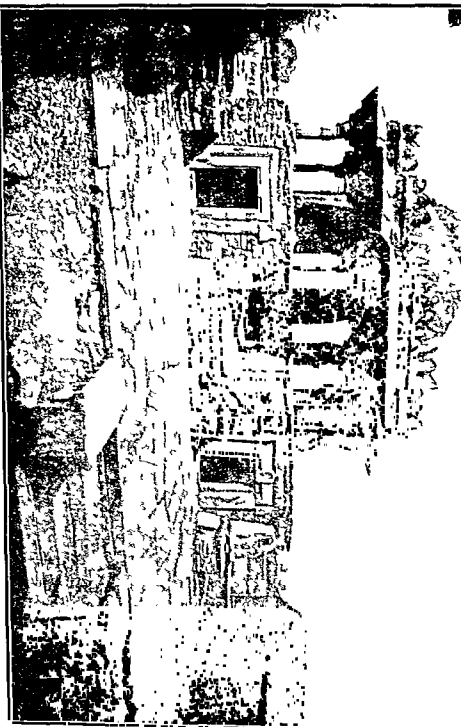
The pillars on the sides of the *antarala* do not cease at the level of the bench or seat. We notice a modern brick arch erected at some later date over the *antarala* to



KOHALA—TEMPLE OF VARAHA (GENERAL VIEW FROM S E)

KOHALA—TEMPLE OF VARAHA (GENERAL VIEW FROM S W)





TEMPLE OF VARAHA KOHALA



KOHALA—IMAGE OF BADARI NARAYANA (IN LOWER CHAMBER)

support the superincumbent weight. It appears that the door of the *antarala* did not belong to this temple and was, therefore, brought from some other shrine. The ornamentation on it is flat and plain in which diamond shaped rosettes predominate.

On a high modern pedestal in the sanctum is one of the finest mediaeval images of Varaha ever discovered. The deity with four arms faces the left, his curly hair flying to his right. He is holding up the earth goddess (*Prithvi*) on one of his left elbows, and has a conch shell in his upper left hand and a wheel in his lower. He holds a mace in his upper while the lower is placed on his thigh. His right foot rests on the back of a tortoise and his left on a lotus by a Naga and Nagi, whose tails are coiled round each other. A huge lotus flower with a long stalk forms an umbrella over the head of the deity.

The recessed corners are occupied by two attendants over whose head and nearest to the main figure is represented on each side of the bracket a kneeling devotee or an attendant. There are three niches on the top of the back slab, two near the *maharas* at the end and the third at the top. The niches on the left and right of the main figure are occupied by four armed seated figures of Shiva and Brahma respectively, while the dwarf incarnation (*Vamanavatara*) of Vishnu is seen in the central niche at the top. The two small niches on either side of the *Vamanavatara* contain figures of Balarama and Narasimha on the right and left. We notice *kalkin* in the space between Brahma and Balarama, while *Parasurama* is represented in the corresponding space between Shiva and Narasimha.

Besides the image of Varaha there is another fine figure in the sanctum. It is an image of Vishnu, seated on a fully expanded lotus with stalk. The figure has four hands, two of which are placed on the lap, one upturned palm over the other, in the attitude of meditation. It holds a conch in the upper left hand while the upper right is broken. The figure wears a crown like other Vishnu images and has a *shrutatsa* mark on the breast. A dwarfish male attendant is seated on each side of the lotus stalk while there are two standing attendant figures in recessed corners on each side.

Just like the Varaha image, there are three niches on the top of the back slab containing the same gods of Hindu trinity in the same position. The space between these deities has been occupied by a fish, tortoise and the boar incarnations of Vishnu on the right and the man-lion and Kalkin on the left. Balarama and Buddha have been depicted a little below the top of the back slab on the right and left of the main figure respectively.

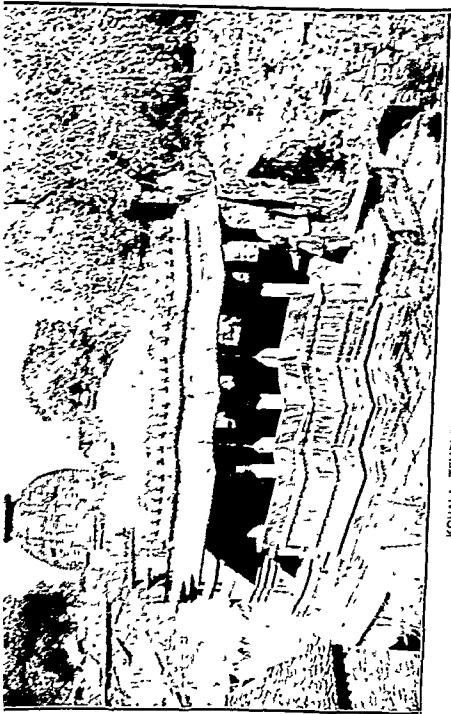
The doorways of the underground chambers on the sides of the *mandapa* are old. Inside the chamber on the left there are several fine medaevai images, one of which is similar to that found inside the shrine. In this case, however, the principal figure holds a lotus stalk in his left hand and a conch-shell in his right, while the two lower ones are placed on the lap in the attitude of meditation. There are two attendants on each side seated on recessed corners and the back slab consists of two pillars with an architrave on it. The niches on the top of the back-slab and the sides contain the images of Brahma, Vishnu, Shiva and all the ten *avatars* of Vishnu. Other images in the cell are (1-2) Surya, (3) Varaha, (4) Shiva and a fine image of Durga. The goddess is seated on the lap of Shiva who is riding the bull (*Nandi*).

The door leading to the chamber on the right bears a hexagonal rosette in the centre of the lintel. The chamber itself contains one of the finest images of Vishnu ever discovered. The god is seated on the shoulders of a bearded Garuda, kneeling. Garuda is supporting the right foot of the god on his right palm and the left knee of the god with his left one. The deity has four hands and holds a mace in the upper right hand, a rosary in the lower, and a wheel in the upper left hand while the lower is broken. There are two attendants on each side on recessed corners. The back slab consists of an architrave on two slender pillars, at each end of which we notice a *makara*. From the mouths of the *makaras* a lotus stalk issues, forming graceful curves along the top. Among these, curves we find Brahma, Varaha, Narayana, Vamana and Shiva from the right to the left of the image. The ends of the lotus stalk on both sides disappear in a *kirtimukha* on the top of the back slab. Figures of Balarama, Narsimha and Rama are to be found on the pillar on the left and those of Kalkin and Parasurama on that on the right.



KOHALA—IMAGE OF VISHNU (IN LOWER CHAMBER)

KOHALA--TEMPLE OF LAXMINARAYANA (VIEW FROM S E)



The temple of Lakshmi Narayana stands at the other end of the village on the cart track leading to Bhanpura. This is one of the best preserved ancient monuments in Malwa. The temple stands on a stone platform, access to which can be had by means of a short flight of steps. The temple faces the south and consists of a *mandapa* and a *sanctum*.

The *mandapa* is square in shape and its dome is supported by eighteen pillars, twelve of which are arranged in the form of a hollow square with four pillars on each face. The remaining six pillars support the projections on three sides of the *mandapa*. Of these eighteen pillars, eight have capitals with figures of dwarfs (*ganas*) on each arm, the rest being plain. The bases of the pillars adjoining the passage to the *antarala* are very richly carved. In front of this entrance is a semi-circular door-step below the sill which conforms to the outline of the step beneath and is elaborately carved. Immediately over the semi-circular step, and corresponding to it, there is a projection in front of the sill, which seems to represent a mountain, probably Meru, and has a dancing figure on each side on recessed corners. Other recessed corners on the sides bear *antimukhas* and diamond-shaped rosettes. Under each jamb there is a niche on the door sill on either side occupied by the figures of Ganesha and Brahma. The images in the *sanctum* are all modern and the three niches on the exterior of the *sanctum* are empty. The *shikhara* is tall and slender and resembles that of the temple of Mahakaleshvara at Oon. Both the *shikhara* and the roof of the *mandapa* were repaired later, when the brick *Kanguras* on the top of the *mandapa* were added.

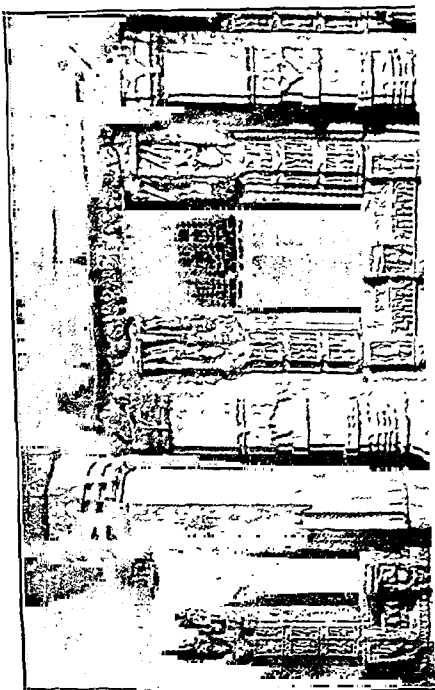
To the east of the temple of Lakshmi Narayana two Jain temples stand side by side and are known as *Sas-bahu-ka mandir* or the temples of the mother-in-law and the daughter-in-law, a popular appellation for temples in Central India, the names of which were forgotten. The Kachchhapaghata temples on Gwalior hill are also known as *Sas-bahu-ka-mandir*. One of these temples at Kohala has now been abandoned and is used by the local people to store hay. The structure, however, is still standing and does not seem to have suffered much. Its erection dates to about the sixteenth or seventeenth century, as on the top there are a number of small domes which remind one of the similar domes in the buildings of Mandu. This

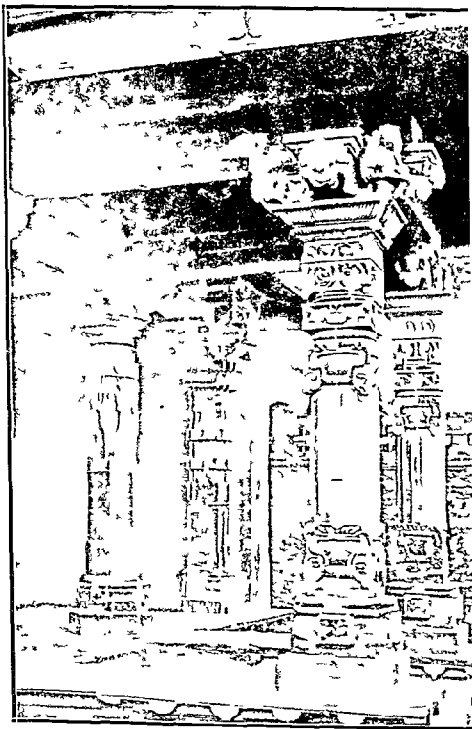
temple has one gate, which originally belonged to a Hindu temple. This door leads to a court-yard surrounded by verandahs on all sides with plain square pillars in front. One opening on the east of this court-yard leads to a closed and covered *mandapa*. There is only one cellar which forms the sanctum, and contains a large seated image of Mahavira Vardhamana on the throne or altar (*vedi*). Two other images of Parshvath are also found here. In the wall of the verandah on the left of the court-yard, there is a stone slab bearing an inscription dated Monday, the 3rd day of the bright half of the month of *Vaishakha* in the *Vikrama samvat* 1616; it records in Sanskrit metre an eulogy of the Jain family which constructed it.

The second Jain temple stands on the south side of the other and is used for worship even now. A small mean looking door admits one into a narrow compound surrounded by a high wall. The object which attracts one's attention immediately is an elegant little porch supported by two beautifully carved tall, slender pillars in front. The dome of this porch is carved to represent three tiers of hemispherical corbels superimposed on each other and gradually decreasing in size as they recede upwards. Behind this small porch is a large open hall supported by twelve pillars of various patterns which were apparently collected together from the ruins of Hindu temples in the vicinity. The central part of the roof in this hall is domed and has four pillars but the elaborate ornamentation of the interior of this dome has been covered by repeated coats of white-wash.

The *mandapa* of this temple contains twelve pillars in four rows. It has openings on all sides, viz., one on the west leading to the outer hall, one on the north and south and three on the east. All these openings are fitted with stone door frames obtained from Hindu temples. The central portion of the roof of the *mandapa* also is finely carved. It is shaped like a dome and the ornamentation consists of rows of hemispherical corbels. All images in the cells are modern but the platforms inside are old and are of the same period as the pillars, door frames and domes. Over these cells there is a small room with windows on two sides and three openings in front. It is covered by a dome in the same style as that to be found in Hindu buildings with *languras* as its base. There is a similar dome over the porch in front. It is curious

DOOR OF JAIN TEMPLE KOHALA





KOHALA—JAIN TEMPLE (PORCH FROM S E)



KOHALA—TEMPLE OF CHATURBHUJA (VIEW FROM S W.)



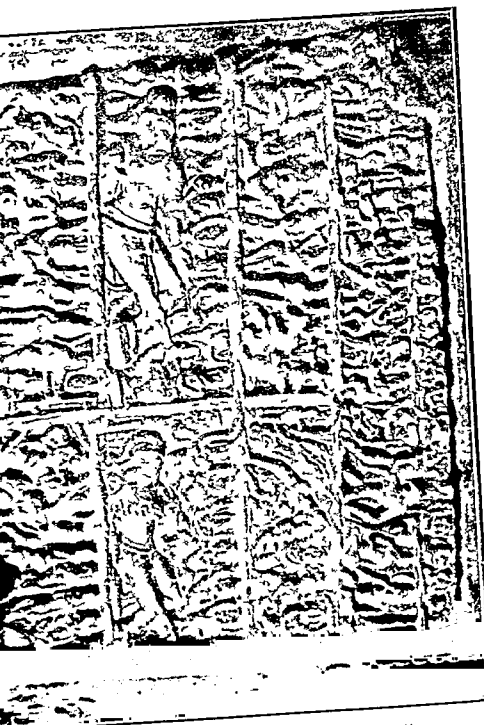
KOHALA —TEMPLE OF CHATURBHUJA (IMAGE OF NAND- IN MANDAPA)

to note that all the door frames of the hall and two of the shrine have been pilfered from old Hindu temples and would be interesting to know when this curious medley of a temple was put up. Some information to this effect may be gleaned by a somewhat abraded inscription on a small pillar in the north east corner of the enclosure. It records that the temple was built by Shrimatī Bania on Thursday, the 5th day of the bright fortnight of *Magha* in *samvat* 1657, thereby enabling us to ascertain that the temple was constructed about the beginning of the seventeenth century of the Christian era.

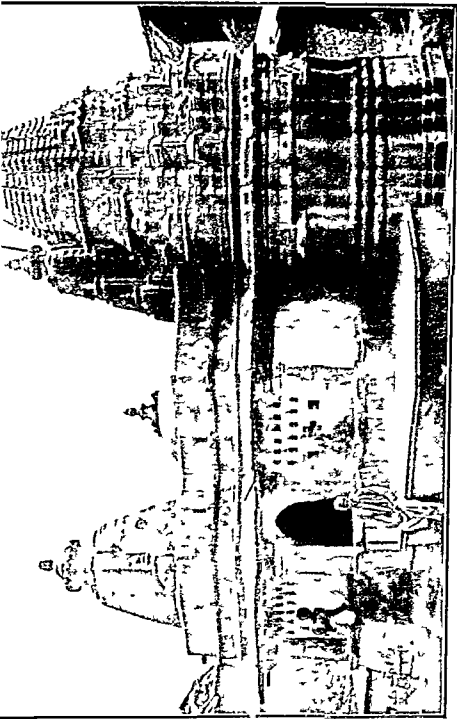
To the south of the *Sas Bahu-ke mandir* and at the southern extremity of the village, stands the temple of *Chaturbhujā*. In plan this temple is exactly like that of *Lakshmi Narayana*. But the interior of this is severely plain and the *dado* of recessed panels outside the *mandapa* is unfinished, as traces of the outline marked out for chisel work are still visible in many places, and one or two panels of arabesque work or a human figure have actually been finished. Some of the bracket capitals or pillars in the *mandapa* have figures of *ganas* on them, but the door of the *antarala* and the interior of the *mandapa* are very plain. The temple contains a modern image of *Vishnu*. The exterior of the sanctum is also plain and has no niches. The *shikhara*, however, is quite different from the tall elegant spire of the temple of *Lakshmi Narayana* and is a snub nosed squat heavy affair. The *amalaka* and its base (*vedika*) are also old, but the crest jewel (*chudamani*) is a recent restoration. The new pillars of the *mandapa* and the *kanguras* on its top appear to be added during the mediaeval period.

KOTHADI

KOTHADI (Sunel Pargana).—Kothadi, or Kothari in the maps, lies at a distance of 24 miles from Garoth railway station on the B B & C I Railway. A metalled road runs from Garoth to Bolia, beyond which one has to travel along cart tracks. The village of Kothadi is separated from Bolia by a strip of Jhalawar territory and lies in the extreme north east corner of His Highness the Maharaja Holkar's dominions. According to the *Ain i Akbari* Kothadi formed a *sarkar* in the *subah* of Malwa containing nine *mahals*. The village contains one ancient temple which bears the formidable name of Jain-bhanjana-Jbareshvara-Rama i.e. "Rama the lord of the strong and the defeater of Jains". The temple is no doubt a Jain one. Like all mediaeval Jain temples it is square and possesses only one opening in its walls which forms the only entrance. Originally the interior must have been very dark and stuffy, but some light now enters through a portion of the roof which has either collapsed or has been dismantled. The interior is divided into two portions and the larger one serves as a *mandapa* with a flat roof supported by six pillars. The smaller portion forms a long narrow rectangle divided by partition walls into three narrow cells with platforms along their rear walls. The side cells are now empty and the central cell contains the image of Rama, whose devotees, appear to have become lukewarm, as the interior is now used for the storage of fodder. There is an underground chamber under the floor of the *mandapa* access to which may be obtained through a small door to the left of the main entrance. The exterior of the temple is plain and the interior also is devoid of ornaments. Although there is no inscription in the temple, it can be assigned to the fourteenth century from the style of its construction.



KUKDESHWAR-JAIN TEMPLE (PANEL OF KRISHNA LILA)



KUKDESHWAR —TEMPLE OF CHATURBHUJA (VIEW FROM N W)

KUKDESHVAR

KUKDESHVAR (*Manasa Pargana*) —Ten miles to the west of Ramnura, on the military road from Jhalrapatan to Neemuch, stands the village of Kukdeshvar. The principal shrine is the temple of Sahasra mukheshvara which stands near an old tank at the northern extremity of the village. The old temple fell down sometime ago and was rebuilt by the Maharaja Tukoji Rao II. So very little of the old temple now remains. The *linga* in the sanctum is very old and is a real *sahasralinga*, about three feet high and twelve to sixteen inches in diameter. The body of the *linga* is covered with rows of miniature *lingas* of uniform shape and size measuring about an inch and a half in height.

In the centre of the village itself there are two old temples, one of Vishnu and the other of Parshvanatha. The Vishnu temple is partly new as portions of it have been renewed recently. In plan this resembles some of the Chalukyan temples of Khandesh and the Deccan. There is a *mandapa* in the centre with only one side over. Three shrines stand on three of its remaining sides. Of these three shrines, two have been entirely rebuilt, but the third one is old. With the exception of the roof, the porch in front and the *mandapa* are of the same date as the old *garbhagriha* on the west, i.e., 12th or 13th century A.D. This shrine contains an old but partly mutilated mediaeval image of Vishnu with four hands. The shrine on the south, i.e., in front of the porch, or entrance, contains modern images of Radha and Krishna while that on the left or east contains an old *linga*.

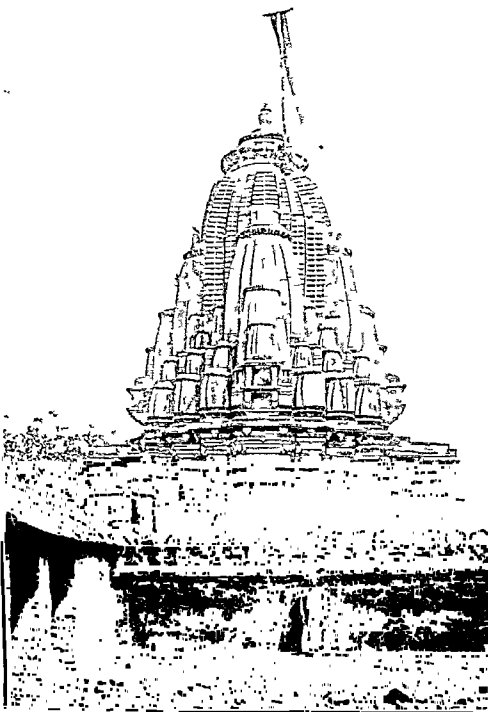
The temple of Parshvanatha stands at a short distance from the temple of Lakshminatha. It is surrounded by a modern compound wall with *Kanguras* on top, and consists of an open porch in front, a closed *mandapa* and a *garbhagriha* behind all. The entire structure stands on a stone platform which appears to be old. The porch, open on all sides, is supported by ten pillars. The structure appears to be old, but it is very difficult to ascertain its age definitely as the carved surface of pillars, capitals, lintels and even the slabs of the trabeate roof have been painted in oil colours. The paint sometimes is so deep that the carving has become indistinct. There is one door at the back of the porch which leads to the interior. The

stone door-frame is elaborately carved. There are a number of niches in the door-frame containing figures of various shapes.

The *mandapa* is supported on twelve large stone pillars arranged in the form of a hollow square. The shafts of these pillars are square at the base, octagonal in the middle and round near the top. The *mandapa* leading to the porch and the other at the back has two openings, one in front leading to the *garbhagriha*. The door of the *garbhagriha* represents one of the best pieces of mediaeval sculpture in India.

A short description of this magnificent piece of carving would be of much help and interest for a lay visitor to the temple. At the bottom of the jambs, there is a projecting bracket supporting a niche and a round pilaster on its top. Ganga and Yamuna are represented on the right and the left sides of the niche nearest to the entrance, while the other side of each niche is occupied by a male figure. On each side of the shaft of the pilaster runs a vertical band of arabasque foliage with a niche having a standing female figurine. On the shaft of the pilasters, supporting cruciform bracket-capitals with recumbent dwarfs (*ganas*) on each arm, we notice a small square boss in the middle containing a sunken panel with two seated figures in relief. Below the cornice supported by brackets, the lintel bears three horizontal bands of carving representing arabasque work, row of flying *Gandharvas* and diamond shaped ornaments above. Ganesha is seen in the niche placed in the centre of these horizontal bands. In the three niches in another stone over the cornice, we find Shiva, Vishnu and Brahma from left to right. The space between the three lintels, divided into sunken panels, contains figures of Navagrahas.

A large bas-relief measuring 3' 3" by 2' 7" and built into the south wall of the *mandapa*, bears four horizontal rows of carving. The lower part of another row is visible on the top of the first row. The remaining three rows have been divided into six compartments by a narrow raised vertical band. The bas-reliefs represent scenes from the life of Krishna who is regarded as being the same as Vishnu of the Hindu trinity and not an incarnation.



KUKDESHWAR—JAIN TEMPLE (VIEW FROM WEST)

In the bas-reliefs over the uppermost row is depicted the scene of the fight of Bhuma with the Magadha King, Jarasandha, where Krishna was present; the latter may probably be the male with a halo. The uppermost row begins with a squatting figure to whose right is a female and to her right is seen another lady with a child. Next to this group is Vishnu, seated on Garuda, to whose right a male is kneeling before the deity. Again to the right of these we notice in succession, (1) two men fighting with swords or short staves, (2) a soldier with a spear, (3) a flying human figure, (4) two wrestlers and (5) a man seated in front of a deity having a halo behind his head.

In the first panel in the second row is portrayed the scene of the raising of Govardhana to shield the people of Gokula from excessive rain. At the left Krishna is seen holding Govardhana over his head while the people of Gokula seeking shelter under the mount are represented in the bas-relief to the right. To the left a man is sitting on the throne and another is kneeling in his front with some offering. To the right of the group is a female lamenting and sitting on the ground while another lady, standing in front appears to be speaking to the first woman. Next we notice the standing figure of Balarama with plough in his left hand and to his right is Krishna holding Govardhana aloft. Half a dozen kine to the left of Krishna represent the cattle of the cowherds of Gokula.

The second panel in the second row probably represents Krishna's taming the Kaliya Naga. A narrow groove of fishes and tortoise indicates the river which should be Yamuna, on whose bank a man is standing with a club. On the opposite bank is another figure lying prostrate with hands clasped in adoration. To his right is a man doing complete obeisance (*sashtanga pranama*). The actual fight of Krishna with Kaliya is seen to the right of this group. Further to the right we find the exit of Kaliya with his wife.

The third row contains two panels each of which is connected with the birth of the god. That on the right appears to represent the birth of Krishna during the confinement of his parents by Kamsa, his maternal-uncle. The panel of the left depicts a scene representing the exchange of Krishna with the infant daughter of Nanda Vasudeva anxious to save this child, went to Gokula and

exchanged his infant son for the daughter of the chief Nanda and his wife Yashoda or Yashomati. In this panel the female on the bed is Yashoda with her daughter and the man on the stool at the foot of the bed is Vasudeva with the infant Krishna.

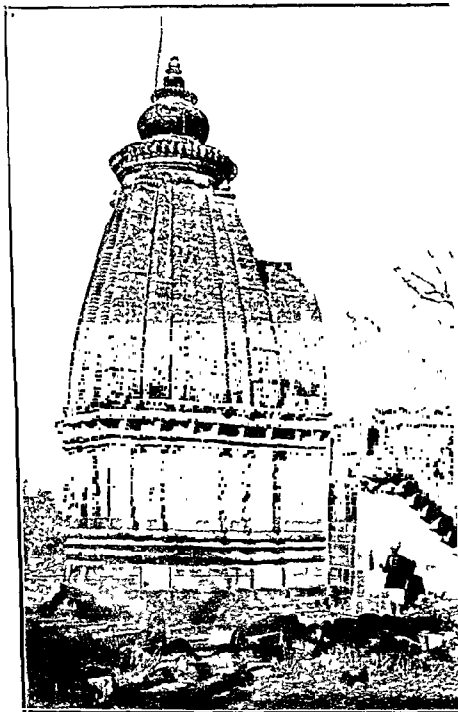
The miracles of the early life of Krishna are represented in the panels in the last row, that on the left describing four different incidents from the early life of Krishna known as the *Vrajalila* in the *Bhagvata Purana*. In the beginning we have the death of the demon Arishta who tried to kill Krishna by assuming the form of a bull. To the left is a tree and a child running towards it which represents the up-rooting of two large trees called *Yamatarjuna*. The infant Krishna was once tied to a mortar for some offence by his mother. He dragged the heavy mortar after him and in passing through these two trees uprooted them. Two of the people of Kubera had been cursed by the sage Narada for drunkenness and had taken the form of trees which being uprooted by Krishna, assumed their normal form and are seen flying through the air to the right of the tree. Below this flying pair there is a cart representing another incident in the early life of Krishna. The infant Krishna had once been placed under a cart by his mother and had struck the cart with his tiny feet thus causing it to fly to a great distance. To the right of the cart we find the incident of the death of the she-demon, Putana. The child Krishna is seen sucking the poisoned nipples of the she demon who has thrown up her hands in intense agony. To the right of Putana, two women are standing with vases on their heads and are evidently coming to complain to Yashoda about the depredations of the infant marauder. To the right of these women is seen Yashoda churning butter and the infant Krishna stealing it out of the churn. The incidents portrayed in the panel to the right belong to the second chapter of Krishna's life, called *Mathura*. Lila in the *Bhagvata Purana*. Beginning from the left a child is seen throwing an elephant into the air. An elephant named *Kuravyapida* was sent by Kamsa to destroy Krishna at the time of his entrance into the arena for wrestlers in Mathura. To the right of this is a human figure kneeling and to his right we find Krishna wrestling with the demonical wrestlers sent by Kamsa to destroy him. In the first part is seen Krishna and another most probably Chanura wrestling while to the left of it Krishna is holding the other

wrestler down on the ground. In the right half of this panel five women standing in a row appear to be the female spectators in the arena who denounced Kamsa for his unfair attempts to kill Krishna and Balrama.

The interior of the *garbhagriha* is perfectly plain and contains several modern Jina figurines besides that of Parshvanatha in black marble. The sugar-loaf shaped *shikhara* resembles those of the mediaeval temple at Bhuvaneshvara in Orissa. A number of miniature *shikharas* gradually decreasing in height as they recede from the top have been built on each of the four faces of the main tower.

MAKLA

MAKLA (Mahidpur Pargana) —Numerous ancient remains are found in the village of Makla which is four miles from Jharda. The more important of these consist of two stone temples and a huge image of the Hindu trinity. This image has been completely hidden by repeated coats of vermillion applied to it by the villagers who worship it as Mataji or Kali. With great difficulty the local priest and the villagers were persuaded to remove this ancient accumulation. The image is four feet in height and 5 feet in length and is one of the best known representations of the Hindu trinity. The temple of Ganesha or Ganapati in the centre of the village is now partly buried underground by the accumulation of debris along its sides. The *shikhara* has disappeared but the *mandapa* and the *garbhagriha* are standing and are perfectly plain. The former bears the image of Ganesha in the centre of the lintel. The *garbhagriha* is also plain and contains a medium sized image of Ganesha heavily coated with vermillion. The other temple dedicated to Shiva named Makaleshvara (Mahakaleshvara) stands at one end of the village. The *mandapa* collapsed about two centuries ago according to the village tradition and was rebuilt by subscriptions collected by a Hindu Sanjayi. The *garbhagriha* is intact and is a good example of Hindu temple architecture of the 11th and 12th centuries A.D. in Malwa. Excepting the two horizontal bands one of four petalled rosettes and the other of small oval shaped panels with arabesque work the *shikhara* and walls of the *garbhagriha* are perfectly plain. Compared with the height of the *shikhara* the *amalaka* and the crest jewel of the temple are exceptionally large and heavy. A series of *claiya* windows rising one above the other cover the body of the *shikhara* in front of which a large projection seems to have been continued over the roof of the *mandapa* and reminds one of the dilapidated *mandapa* of the Mahakaleshvara temple at Oon in the Segaon Pargana. A large number of pillars, lintels, capitals and carved roofing slabs lying scattered in front of the modern *mandapa* by their sizes indicate that the original structure was much larger than the present one. The floor of the *garbhagriha* is just three feet below the level of the floor of the modern *mandapa*. The roof in the interior of the *garbhagriha* is a plain low dome with a huge lotus pendant carved in high relief. A number of images have been collected in this *mandapa* (1) Mahishamarddini (2) Ganesha (3) Shiva Durga (4) Kamadhenu and (5) Surya.



TEMPLE OF MAKALESVARA MAKLA



DOOR OF JAIN TEMPLE, MORI



JTH.

MODI.

MODI (Bhanpura Pergana).—The small village of Modi or Maudi stands at a distance of eight miles to the west of Bhanpura and thirteen miles to the east of Rambura on the Necmuch Jhalrapatan Military Road. The antiquarian remains at Modi consist of the ruins of a number of temples, only one of which is standing at present. The temple stands on the brink of a large stepped tank shaped like a Greek cross. Its steps are partly hidden by sculptured stones which once belonged to shrines on the banks. The facing of the temple has disappeared, but the core is standing up to a height of about twenty feet from the bed of the *guhaghriha* which is intact, but requires immediate repairs to prevent the structure from a collapse in the near future. The lintel of the door leading to the sanctum bears the figure of Shiva as Lakulisha* whose hands are broken off. It cannot

*The antiquarian remains at Modi are supposed to be those of the Jain temples in the first edition of the Indore State Gazetteer (p. 312). But as a matter of fact, they are dedicated to Lakulisha, the last incarnation of Shiva. The image of Lakulisha very closely resembles that of a Tirthankara, so it is no wonder that the former was mistaken for the latter: Lakulisha is, as pointed of Shiva. In ancient In sect had once attained prominence, and images of Lakulisha are found down to this day in Rajputana, Gujrat, Malwa, Bengal and the Deccan. In hair dressing a Lakulisha image, exactly resembles that of a Tirthankara, hence, some mistake it for the latter. It is seated in padmasana and has two hands, holding in the left one, a staff (Lakula) from which the image came to be so called, and citron in the right which is usually found in one of the two middle hands of a Shiva Trimurti. Either a Nandi is found below the image or a Sadhu with matted hair standing on either side. Lakulisha is believed to be *urdhva-retas* (one whose vital fluid flows upwards). Therefore, its characteristic Urdhva-medhra is always distinct on the image. We find a characteristic description of this image in Vishvakarmavataṛa Vastu Sastram in the words —

“Lakulisam-urdhva-medhram padmasana-susamsthitam,
Dakshine matulingam chā vame dandam prakṛtitam.”
A brief mention of some tenets of this sect is found in the *Saradaishanasangraha* of Madhava, but detailed references are met with in ancient inscriptions and *Vishnu Purana*, etc. In ancient India this sect had a large following but perhaps no votaries of the sect are found at present.

possibly be regarded as an image of a Tirthankara as we do not find traces of the palms of the hands on the soles of the feet, but on the contrary there are traces of a staff held in the left hand, a characteristic of Lakulisha. Another characteristic, its being Urdhva-Medhra, is also distinct. On the frieze above the lintel is seen Shiva flanked by Brahma and Vishnu on right and left respectively, all the deities of the trinity riding on their respective vehicles, some of which have been destroyed. The interior and lower portion of the door of the sanctum, are buried under debris. The ceiling of the shrine, originally domed, is gone exposing the hollow inner cave of the spire. On some of the large stones of the basement, we find inscriptions in 12th century characters, e.g., (1) Keshava, (2) Kedarputra Madana.

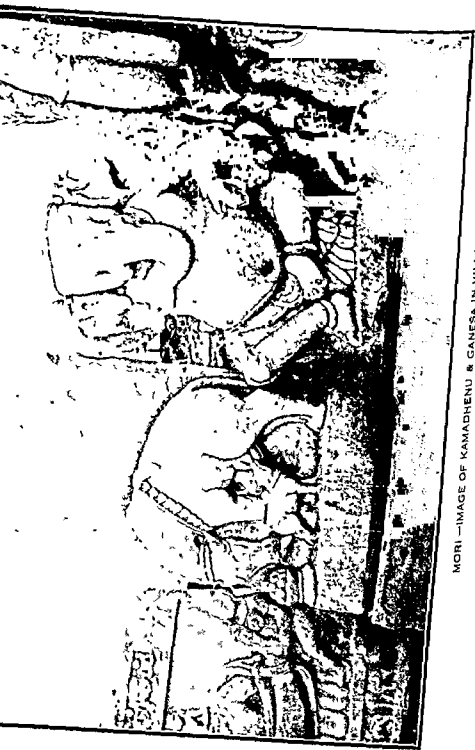
Close to this shrine are found the remains of three other temples. The one nearest to the temple of Shiva must have been one of the finest mediaeval shrines in Malwa. The portion that remains, is a part of the *mandapa* and consists of four elegantly carved pillars belonging to about the 13th century and supporting square brackets on which are placed lintels. A short pillar stands on the top of each pillar which in its turn supports a square bracket-capital.

Close to the ruins of this *mandapa* we find two large rectangular platforms, which are evidently plinths of temples. Modi or Maudi appears to have been a village or town of importance during the days of Paramara rule. A fragmentary inscription of the Paramara prince Jayavarma II (A.D. 1256-61 V.S. 1313-18) dated V.S. 1314 (1257 A.D.) found here has been removed to the Museum at Indore.

Another inscription found at Modi (now preserved in the Indore Museum) records in Sanskrit metre a eulogy of the Paramara rulers of Malwa four of whom have been mentioned therein, viz., Vairisimha II, Siyaka, Munja and Sindhuraja. It refers to the defeat of the Hunas and has Devanagari character of the tenth century.



MORI—IMAGE OF BHAIRAWA NEAR DEVI TEMPLE.



MORI —IMAGE OF KAMADHENU & GANESA IN VILLAGE



MORI —IMAGE OF SESHASAYIN IN THE VILLAGE



MORI KALPAOTARU NEAR DEVI TEMPLE

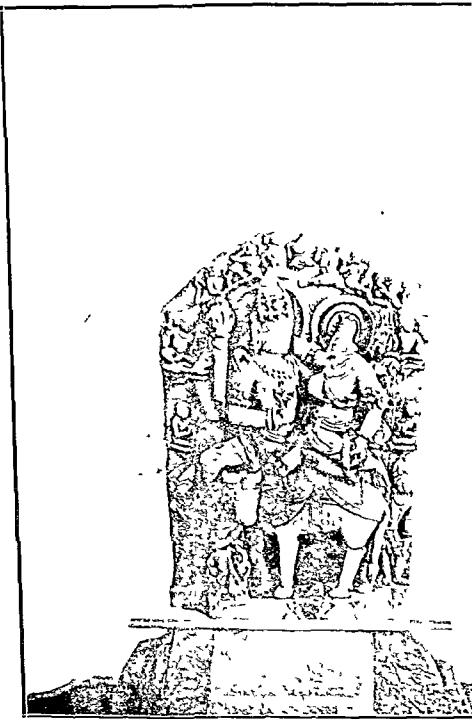
Close to this group of temples there is a modern shrine of Devi surrounded by earthen walls to which hundreds of images and fragments of sculptures belonging to old temples have been affixed. Almost all of them have some coating of vermilion. Standing against the wall is a very fine and life-size image of nude Bhairava bearing a garland of skulls and holding a scimitar and a human skull in his right and left hands respectively. We find his vehicle dog, standing to his left. Two images of Mahishamardini and a curious figure of a warrior with two hands, one holding a dagger and the other a shield besides the sculpture of a Torana, are worthy of note. A goddess, seated on a horse and holding a bow, an arrow and a citron in three of her four hands, is seen in the central arch while the side arches are occupied by *gandharvas* bearing *chauris* and having tails caught by alligators in their mouths. One may also note the images of Varaha, Shivadurga, Vishnu on Garuda etc., on the spot. Two panels bearing images of Shiva as Tripurari and Shiva standing, with four hands, which evidently formed lower parts of door jambs at some time, have been built into the sides of the entrance. Some more sculptures representing Vishnu, Brahman, Ganesha, Kamadhenu and Sheshashayin were found in a modern temple of Rama in the village.

Among the numerous sculptures at Modi the figures of Kalpavriksha and Kamadhenu deserves separate notice. The figure of Kalpavriksha, found on the earthen walls surrounding the modern shrine of Devi, represents a tree rising out of a round masonry enclosure and the bust of a human figure among its branches. Two human figures, too much mutilated to be recognised, are seated one on each side of the trunk while the pedestal is occupied by the nine planets (*Navagrahas*). The image of Kamadhenu consists of a cow adorned with a necklace, suckling her calf and having in front a raised receptacle containing round balls (*modakas*).

NAVALI

NAVALI (Bhanpura Pargana) —The table land or plateau at the foot of which Bhanpura lies is thickly studded with ancient remains and shows ample signs of having been at one time a thickly populated locality of ancient Malwa. Remains of two ancient temples are visible, one of which is the temple of Nandikeshvara close to the large stepped well at the southern end of the village. The temple was partly rebuilt at some later date when all old materials such as door-frames, etc., were utilised as far as possible. The *mandapa* has disappeared long ago, but the sanctum remains, though the upper part of the *shikhara* has collapsed. The door of the *garbhagriha* is plain but old. Inside it we find several images, one of which is a fine representation of Shiva with Parvati on his lap, seated on a bull statant. The *lingam* of Nandikeshvara is octagonal at the bottom and round at the top. A door jamb of marble or white limestone, bearing exceptionally rich carving, is lying behind the temple on the top step of the well. Two complete door frames of stone and the lintel of another, built in the walls of the stepped well evidently belong to the temple of Nandikeshvara, as on the jambs of each is found an attendant of Shiva (Shavagana) with the peculiar mace in hand in which the knob is made of a human skull (*khatvanga*). The lintel of the gateway on the left bears three niches with images of Brahma, Surya and Vishnu, from the left to the right, while in the one on the right, four armed figures of Shiva and standing females are seen in the centre and side niches respectively. A large slab of stone, probably the cap of one of the triabeate domes of the *mandapa* or the *garbhagriha* and bearing a huge lotus on its top, is lying near the entrance to the temple. A small figure of a seated Swetambari Jina is found in the wall of the well.

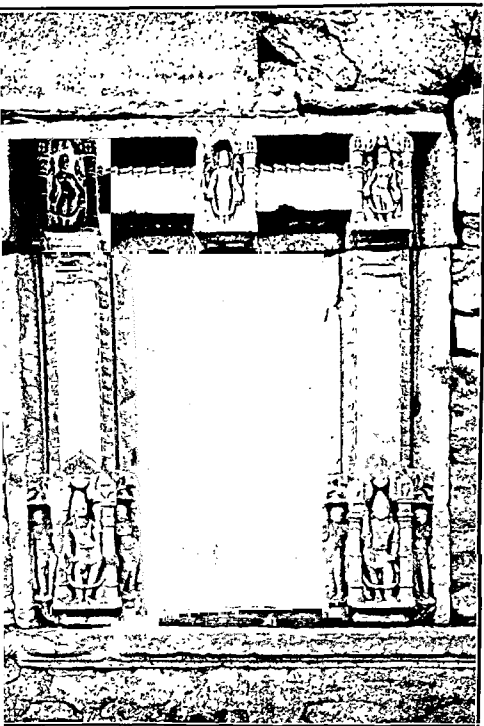
Of the second temple, at the eastern end of the village, only the core is left, as all the dressed stones of the exterior have been carried away. The roof of the sanctum is intact. The core of the temple is constructed of large undressed stones, without any mortar, which are kept in their position, after the removal of the facing, by heaps of debris.



NAVALI —TEMPLE OF NANDIKESHWAR



NAVALI TEMPLE OF NANDIKESHWAR (IMAGE)




NAVALI.—DOOR FRAME FIXED IN A WALL TO THE WEST OF
NANDIKESHWAR TEMPLE



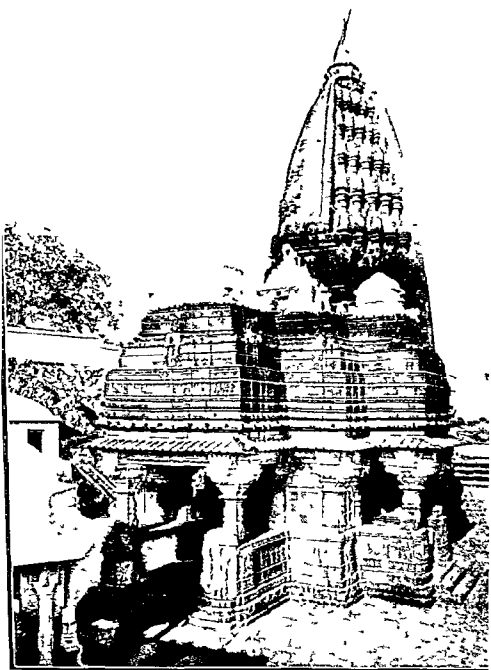
NAVALI —IMAGE OF TAKSHAKESHWAR CARVED IN STONE SLAB

fallen against the base of the walls. A fine image of Vishnu with three attendants standing on each side has been propped up in front of the door. The figure has lost all hands and only traces of the mace are visible near the left arm.

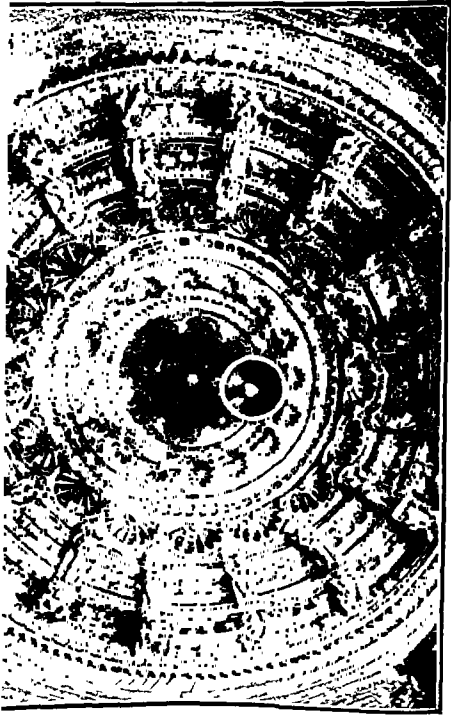


NIMAWAR

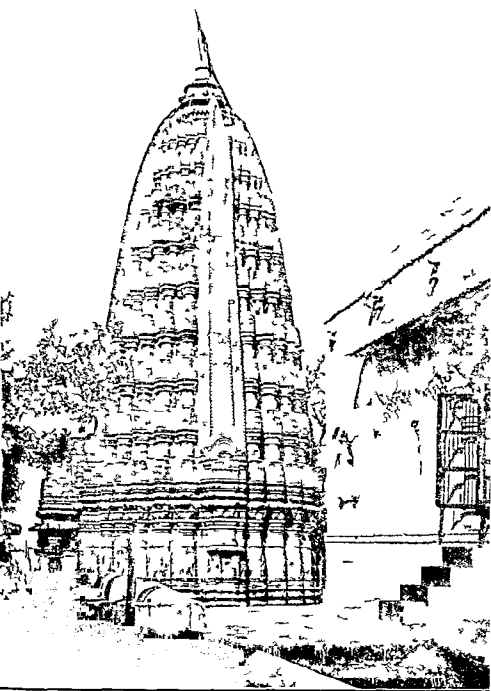
NIMAWAR (*Khategron Pargana*) Nimawar stands on the bank of the river Narmada and lies at a distance of twelve miles from the Harda Station on the Great Indian Peninsula Railway. Nimawar appears to be a place of considerable antiquity as it is mentioned by the Arab traveller, Al Biruni, and seems to have been one of the important fords for the trade routes from the western country to Northern India. Nimawar contains two exquisitely carved temples, one finished and another unfinished, none of which is later in date than the 10th century A.D. The finished temple of Siddhanatha or Siddheshvara is one of the most important ancient monuments of India. It stands right on the bank of the river and has been built on a massive platform of stone. Being situated in a Hindu State, worship is carried on in an elaborate scale in this temple and various modern buildings have been built close by. The temple consists of a *garbhagriha* and a *mandapa* in front. The *mandapa*, open on three sides and built of bluish sandstone, appears to be a later addition. The *garbhagriha* with its *shikhara* is built of beautiful yellowish grey sandstone. A modern structure added on the top of the *mandapa* provides access to the chamber immediately above the *garbhagriha*. With the exception of this addition, this marvellous temple has not suffered any damage or structural alteration during the last nine hundred years that have elapsed, since its construction. There are three projections on three sides of the *garbhagriha* which faces the west and on which side the *mandapa* has been built. There are five recessed corners, each bearing five vertical rows of miniature temples one above the other, between the projection at the back of the main shrine and the side ones. The projection on three sides of the *garbhagriha* as well as that in front support four slightly inclined ridges which are covered with *chaitya*-window patterns from the top cornice of the *garbhagriha* up to the *amulaka* which crowns the *shikhara*. The carving on the *garbhagriha* resembles that on the Kandaria temple at Khajuraho and as both temples belong practically to the same period the points of resemblance between them are worth noting. There is a line of *Kirtimukhas* in the string courses on the plinth of this temple. Over this, at a slightly higher level, we find a row of niches carved in relief on a plain band running just over the level of the string courses. Seated divine or semi divine figures



NEMAWAR—TEMPLE OF SIDDHANATH MAHADEVA (VIEW FROM S W)



NEMAWAR—TEMPLE OF BIDHANATH MAHACEVA (CEILING OF MANDAPA)



NEMAWAR—TEMPLE OF SIDHANATH MAHADEV (VIEW FROM S E)

are represented in these niches. As in the Kahajuraho temples, there is a row of tall divine or lay figures, over this which attract the attention of the visitor immediately by their symmetry and bold execution. There are ninety-nine such figures in the Siddhanatha temple. Of all the figures the predominating one is that of a male standing under a niche with a bull couchant on his left and holding a three-hooded snake and a *Kamandalu* in his right hand and a trident in his upper left while the lower one is in the posture of blessing. It is, therefore, evident that such figures are images of Siva-ganas and point to the fact that it is a Shaiva temple.

Among the rest the following are noteworthy:—

- (a) Several figures of females with two or four hands holding a three-headed snake and a *Kamandalu* in the right hands and a trident in the upper left while the lower left is in the posture of blessing. In some figures a couchant bull is also seen near the left foot.
- (b) A fine but mutilated image of Shiva with sixteen hands, in the Tandava dance.
- (c) Images of Brahma as well as Brahmani standing, holding sacrificial laddle and a rosary in their left hands with a book and a *Kamandalu* in the right ones. In one figure of Brahma, the book is carved very vividly showing the folds of the cloth wrapped round it and the string with which it is bound.
- (d) A fine image of Shiva with sixteen arms, stepping to the right and killing the demon Andhaka who is pinned in on the trident held by the god in two of his hands. Four small figures and a *picta* are seen to the right of the main figure which lies in the niche on the southern side of the *garbhagriha*.
- (e) A fine image of Bhairava holding a shield in one of his left hands and a human head in the lower one, and, standing on a prostrate male figure, the implements in the right hand not being visible.

- (f) A standing figure of a female with four hands holding an elephant goad and a *Kamandalu* in one of her left and right hands respectively, accompanied by an elephant couchant on the left the implements in her remaining hands are not visible
- (g) A nicely executed image of Mahishumardini with sixteen hands, pinning down the buffalo demon (*Mahishasura*), with a trident

A projection in front of the *shikharā* i.e. just over the *mandapa* is similar to the one in the Mahakaleshwara temple at Makla. A fine large *chaitya* window with a fringe of mangoes having in the centre a niche containing a male figure, appears to be modern.

The *mandapa* is built entirely of bluish red sandstone and appears to have been constructed about a century after the main shrine. We find very graceful carvings on four small pillars and their capitals which support the open porches on three sides of the square *mandapa*. These pillars support four lintels on which rests a trabeate dome covered on the inside with delicately carved pendentives which remind one of the fine marble work in similar small domes of the Jain temples at Dalwara on Mount Abu. There are benches without back rests on both sides of each of the porches. The *mandapa* itself is supported by two pillars in front of the *antarala* and ten small pillars four on each side and two in front. The pillars bear high niches on the sides exposed to view, which contain standing figures of *Suaganas* each of whom has a bull couchant near his feet. With the exception of the porches, the interspaces between the smaller pillars of the *mandapa* are filled with finely carved pierced stone work (*jali*). The capitals of one of the pillars are square bracket shaped on each arm of which a sprawling *gana* has been carved. There are eight square bosses on these lintels which bear niches containing divine figures in the centre and an attendant on each side. The square frames of lintels support another large lintel at the north and south ends which are covered with a bizarre arabesque pattern on the bottom (which reminds one of similar work at Aisikere in the Mysore State). On the east and west there are two other slabs over this frame which bears innumerable niches on the inner side but no carving at the bottom. Over these

four beams there is an octagonal frame formed by cutting off the corners of the square frame by means of lintels laid across. The space in these corners is occupied by triangular panels containing huge *lutimukhas*. Over the octagonal frame is a sixteen-sided frame on which the concentric courses of the triabate dome begin. The dome is an elaborate structure, covered with rows of lotus petals and pendentives, which are partly supported on sixteen stone brackets, carved to represent female figures. A long and delicately carved pendent hangs from the bottom of the top stone of the dome. The roof of the *antarala* bears five inverted fully blossomed lotus flowers and the doorway leading to the interior is elaborately carved, being exactly similar to the door frame of the unfinished temple described below. The lintel is divided into nine niches each flanked by two round pilasters. The four on the left contain images of Brahmanī, Maheshvari, Kartikeyanī and Vaishnavī, while those on the right are occupied by Varahī, Indranī, Chamunda and Mahadevī. We find in the central niche an image of Shiva with four hands bearing *Vina* in two and a *damaru* as well as a skull cup in the remaining ones, while below his seat is depicted a bull couchant. There is also an image of Ganesa below the lintel under a beautifully carved projecting roof.

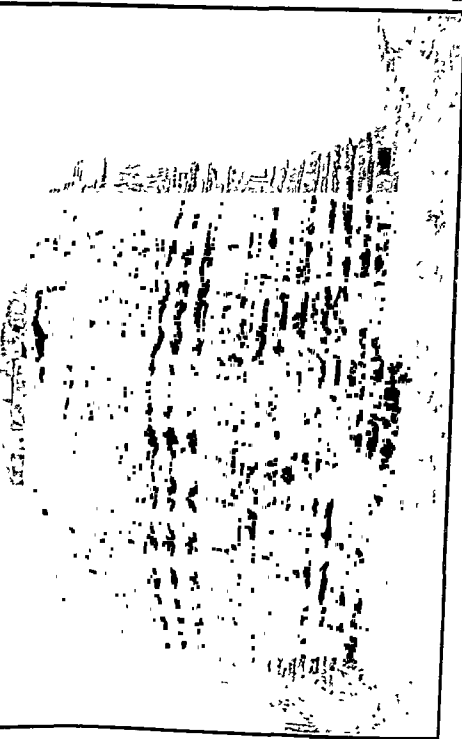
On three sides of the *mandapa* below the level of the benches there is a beautiful carved *dado* consisting of rows of niches containing two horizontal bands of carvings. The lower band measures 8" in height and consists of a row of niches alternated with sunken panels. The niches contain seated male or female figures and the sunken panels bear dancing figurines. The main *dado* over this is 2' 2" in height and contains niches alternated with sunken panels. Female figures 1' 7" in height are represented in the sunken panels while the niches bear figures in various postures.

In the *mandapa* and its porches, the following figures deserve special notice —

- (1) Image of Brahma with usual implements (south-eastern corner of the wall of the main *mandapa*)
- (2) Image of Brahmanī with four heads four hands and her *rahana* goose (inside a niche in the eastern pillars of the southern porch)

- (3) A dancing figure of Kartikeyan with eight hands, all broken and peacock to the left (under the western pillar in the same porch)
- (4) Image of Vaishnavi, dancing with Garuda to her left, and all hands and heads broken (western face of the same porch)
- (5) An uncertain figure of a male with a serpent hood behind his head—probably a representation of Naga Ananta—standing near a man lying on his stomach and holding a dagger and a thunderbolt in his left hands and a shield in the upper right while the lower is broken (western face of the south western corner)
- (6) Image of Ganesh with six hands, dancing (southern side of the western porch)
- (7) A standing image of Varuna with four hands in the left holding a noose and a rosary and a lotus and a *lamandalu* in his right ones with the head of a *makara* to the right of the feet (western face of the north west corner)
- (8) Image of Indrani dancing with an elephant couchant to her right, two of her hands are in *jnana-mudra*, the remaining right holding a *lamandalu* (under the western pillar of the north porch)
- (9) Image of Chamunda with six hands, two in *jnana-mudra*, the left ones holding a trident and a *damaru*, and one of the right a human head the remaining right broken, but possibly placed on the hip to indicate surprise (northern face of the eastern pillar of the same porch)

The plinth of the *mandapa* up to the height of 1' 3" is built of the yellowish sandstone used in the *garbhagriha* and the *shikhara* indicating thereby the possibility of an older *mandapa* of the same material on this plinth. The upper part of the *mandapa* from the ribbed *chhajja* to the top of the parapet, is modern and seems to have been added on during the mediaeval period. There are some modern domes on the top with a small shrine in the centre. This shrine as well as the domes have been heavily white washed



NEMAWAR--OLD TEMPLE ON HILL (VIEW FROM N. W.)

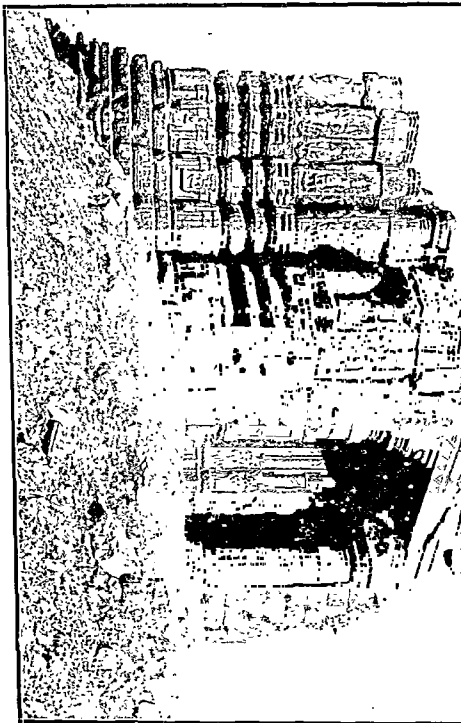
and the central shrine on the roof of the *mandapa* of steps leads down to a darker shrine containing *ga*. The paved court yard in which this temple stands regular in shape and measures 118' on the south, 75' on the east, 87' on the north and 62' on the west. It seems to include a good portion of the plinth of the temple. Records have it that there was a vault under this temple there must have been other temples also close to this one on the surrounding ground and the modern houses built on it are covered with fragments of stone sculptures and images. At present the river side of the platform, on which this temple has been built, is protected by a high stone wall with round towers at regular intervals. This temple is the best preserved specimen of the Magadha type Nagara temple in Malwa. There is no covered path of circumambulation here and the only *mandapa* is an open lared hall in front of the main door of the shrine. There is no window or balcony on the sides of the *vimana* or the *netum* to light up the interior, a feature which is to be found only in the backs and sides of the sancta and *maha-andapas* of Khajuraho. Compared to the temples of the Khajuraho group the *shikhara* of the Nimawar temple is slightly curved, a feature which disappears as soon as we cross the Narmada *

To the north of this temple there is a high mound called *Tekari*, on which stands an unfinished temple of Vishnu without the *mandana* and the *shikhara* and built up to the level of the top of the *garbhagriha*. This temple, unlike that of Siddheshvara, faces the east and is built of yellowish sandstone toned dull grey while the pillars of the *antarala* are of the bluish sandstone used in the *mandapa* of the Siddhanatha temple. There are three bands of lotus leaves and two of *Urtumukhas* besides rows of elephants and dancing human figures along the mouldings and string courses of the plinth. Where the plinth ends, there is a row of niches, one on each face of the recessed corners of the plinth containing seated figures. Over this are seen two more mouldings with rows of rosettes and lotus petals. Over this there is a row of small niches, one on each facet, containing small divine figures. Over this level is a horizontal band, 3' 6" in height entirely covered with divine figures 88 in number.

* See "The Modern Review," Vol. XI

On an examination of these figures it would appear that the images of Vishnuganas are more numerous than other figures. The implements of Vishnu, conch, wheel, mace and lotus are held in different hands. This is a reference, perhaps to the twenty-four forms of Vishnu, elaborated by a combination of the different implements placed in different positions, varied, sometimes, with the addition of the rosary instead of the lotus. This fact indicates that this shrine was intended to be a temple of Vishnu.

The *antarala* has two large pilasters in front, carved out of bluish red sandstone. Its roof is formed by five slabs, having inverted lotus flowers carved on the lower surface. The jambs of the elaborate doorway leading from the *antarala* to the *garbhagriha* contain nine different bands of carving, on the first and last of which we have a meandering creeper pattern. A single row of flying figures enclosed within a double row of lotus petals is carved on the second band from the inside, while the next consists of a fine pilaster with a boss in the centre of the shaft, carved to represent a *ghata* with foliage hanging from the four corners. Carvings of cork-screw patterns bearing rosettes are seen on the shaft below the boss, while there is a vertical band of lotus leaves on each side of the pilaster. The next row on the other side of the doorway consists of a single line of human figures with clasped hands, while we notice another band with a meandering creeper pattern on the off sides of the doorway. Both jambs contain figures standing on brackets supported by squatting *ganas*. The lintel also consists of several bands, three of which are continued from the inside of the jambs. Thus, at the bottom we have a meandering creeper pattern, then a row of flying figures with garlands in their hands, enclosed by two parallel rows of lotus petals. In the centre of these two bands a niche flanked by round pilasters contains an image of Badri Narayana with four hands, two of which are placed on the lap in the *dhyanamudra* while the left and the right ones hold a conch and a wheel respectively. Over this is a projecting roof so common in lintels of this period. Over the projecting roof is a big slab bearing figures of Shiva and the seven divine mothers. Shiva is in the centre with Varahi on his left and Chamunda to his right. Altogether there are nine figures, as on the lintel of the *antarala* in the Siddheshvara temple, of which three are broken.



NEMAWAR—OLD TEMPLE ON HILL (VIEW FROM S. E.)

The sill of this temple is elaborately carved. Beginning from the left, there is a projection to the right of which is a standing male figure inside a niche. The adjoining face to the right represents the churning of the ocean by the gods with mount Mandara. The sill proper, has been divided into five compartments, the central one being a semi-circular projection covered with ornamental foliage. The bas-relief in the panel on the left represents a man playing on a flute, two men dancing, and to the right two men playing on drums. A similar bas-relief is to be formed in the space on the left.

The *garbhagriha* is a plain square cell with four brackets at the four corners and two on each of the three walls to support the square frame of the roof. Each of these brackets issues from the mouth of a *makara*. The corner brackets have two arms with sprawling *ganas* on the lower face. The square frame bears three bands of carving (1) creeper with *kirtimukhas* (2 3) lotus petals and rosettes. Over the square frame is another octagonal frame with three bands of carving — (1) *kirtimukhas* and ornamental foliage, (2) *kirtimukhas* and (3) lotus petals. In the triangular space in the corners formed by this octagonal frame, we find large but beautifully carved *kirtimukhas*. In front of the *antarala* and on two sides, large mounds of earth cover the carvings on the string courses, proving incidentally that the temple was never completed. They are the remnants of the ramps of earth built to drag up heavy blocks of stone which were never removed.

POLADONGAR.

POLADONGAR (Garoth Pargana):—The small low hill called Poladongar lies at a distance of about a mile from the metalled road from Garoth to Bolia. It is three miles from Bolia and eight from Garoth. The excavations on this hill consist of one large and a number of small caves. The larger excavation faces the south and consists of a porch, an *antarala* and a large room with a *chaitya* in the centre. To the west of this *chaitya* hall is a monastery with a courtyard in the centre with rows of cells on three sides. The remaining excavations lie at a distance of two hundred yards to the east of the *chaitya* caves.

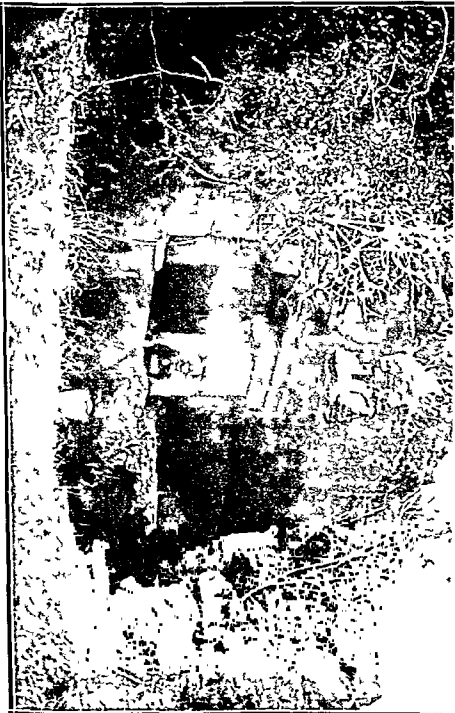
The *chaitya* cave has three openings in front, a long narrow door and two windows of the same pattern, one on each side. Mortice holes for wooden window frames are still visible in front of each window. The porch, a long hall without carving, measures 21' 2" by 7' 0". A door in the back wall of the main gate just opposite to the main entrance leads into the *antarala* or passage between the porch and the *chaitya* hall. The roof of the *antarala* is supported by four pillars tapering towards the top, two on each side. The pillars support arch-shaped ridges and the roof of the *antarala* as well as the porch is vaulted, but the space between the pillars and the rock of the sides has a plain and flat roof. The main or *chaitya* hall is roughly semi-circular and has a *chaitya* in the centre measuring 14' in height from the floor of the hall and 8' in diameter. It stands on a pedestal 10' square. Round the *chaitya* is the usual path of circumambulation. The entire hall is devoid of ornamentation except the roof of the *antarala* which bears a double row of round beads along the edge of the barrel-vault-shaped roof.

To the east of this *chaitya* cave is another monastery. The roof of the square hall in the centre has collapsed, but two of the pillars, which supported the roof, are still standing. There are three cells on each side of this square hall viz., right, left and front. Like cave No. 3 at Pandulena near Nasik and the *Vihara* caves at Karle and Bhaja near Poona, there was probably a veranda in front. To the left of the *chaitya* cave is the doorway of a cave which has collapsed. Over the door is seen a small votive



POLADONGAR.-CAVE NO. 1 (FRONT VIEW).

POLADONGAR—CAVE NEAR CAVE NO. 1 (FRONT VIEW)





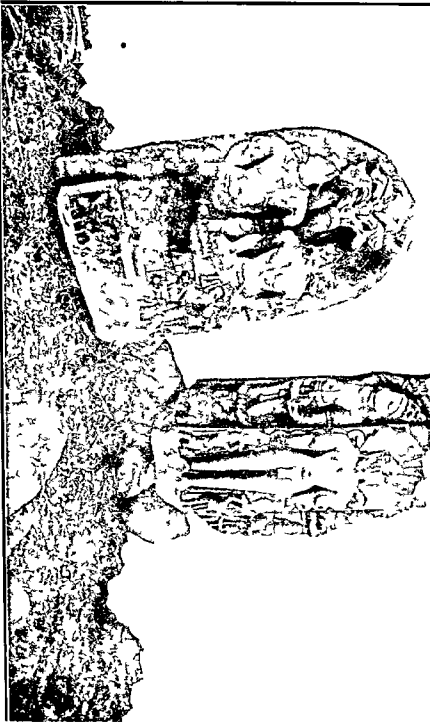
POLADONGAR-OLD TEMPLE ANOTHER CAVE (FRONT VIEW)

stupa cut in relief which is very difficult to recognise, as pious villagers have coated it with a very thick crust of vermilion

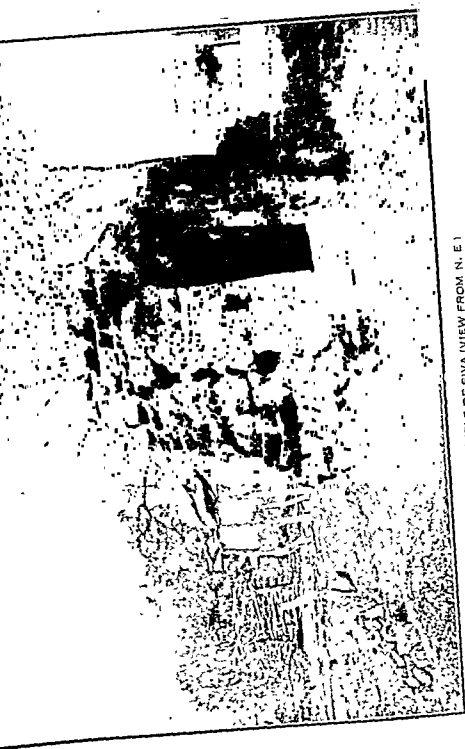
To the east of the *chaitya* cave there are several excavations along the face of the hill of which only two are noteworthy. The first of these appears to have been another *vihara*. There is a veranda in front with a single door in the centre and a window on each side. Another door in the centre of the back wall leads to the interior and has a window on each side. The roof of the central hall was supported by two massive pillars which have collapsed and brought down the roof also. There is a small chamber to the right of the inner cave and most probably there was a similar chamber to the left. The second excavation to the west of this cave, i.e., between the cave and the *chaitya* hall, appears to be partly unfinished. The front is plain and two pillars support the roof. In the right hand corner are found two small rooms in the form a gnomon. There are several small and unimportant excavations on the face of the hill. These caves are perfectly plain. Ornamentation is to be noticed only on the shafts of the collapsed pillars of the smaller *vihara* caves which are fluted and have round capitals like the pillars in cave No. 1 at Elephanta

PURA GILANA

PURA-GILANA (*Sunel Pargana*) —On the road from Bolia to Kothadi there is a small village called Pura Gilana which once possessed an ancient Jain temple of the eleventh or twelfth century A D on the margin of a tank The tank itself is nearly dry and of the temple one door-jamb and some images are left, four of which described below have been transferred to the Indore Museum The first image probably represents the parents of Mahavira, the twenty-fourth Tirthankara The second represents Parshvanatha standing with a life size attendant on his left and a host of minor attendant figurines on the pedestal Besides these there are two images of a Shasana-devi named Mahantarika, each bearing on the pedestal an inscription which records the dedication of an image by a lady named Rupini Both images represent a goddess with four hands seated on a throne with one leg drawn up In one of her right hands she holds a child and below her is a lion couchant. Close to the tank, a number of images and fragments have been collected under a tree e g, the lower part of a Jina the upper part of a Vishnu, the upper part of a Surya and fragments from the back slab of a colossal Jain image



PURAGILANA SCULPTURES LYING IN THE FIELD



RAJIR --TEMPLE OF SIVA (VIEW FROM N. E.)

RAJOR.

RAJOR (Kannod *Pargana*):—The small village of Rajor lies on the river Narmada at a distance of five to six miles down stream from Nemawar. This place is of some archaeological importance, as it once contained an ancient temple, but the only part that now remains of it is the core of the *garbhagriha*. The carvings of the facing and the *mandapa* have disappeared entirely. There are fragments of several images including the top of the back-slab of a Jain image and an image of Vishnu or Surya inside the *garbhagriha*.

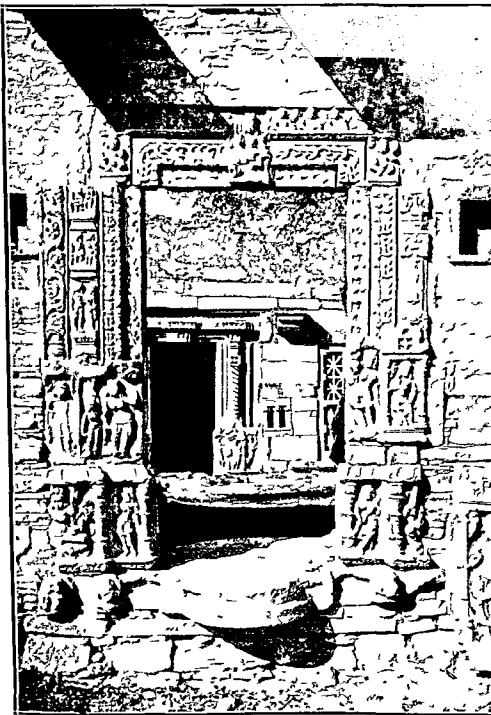
SANDHARA.

SANDHARA (Bhanpura *Pargana*) —The prosperous village of Sandhara is situated at a distance of three miles from the old military road from Neemuch to Jhalarapatan. It is a large straggling village a portion of which is new. Fragments of ancient sculpture are very numerous at this place and the place must have been one of great importance before the Mahomedan conquest. The remains at Sandhara fall into three well defined and distinct groups, viz (a) temples not rebuilt at some later date, (b) ancient temples rebuilt latterly, and (c) Mahomedan monuments.

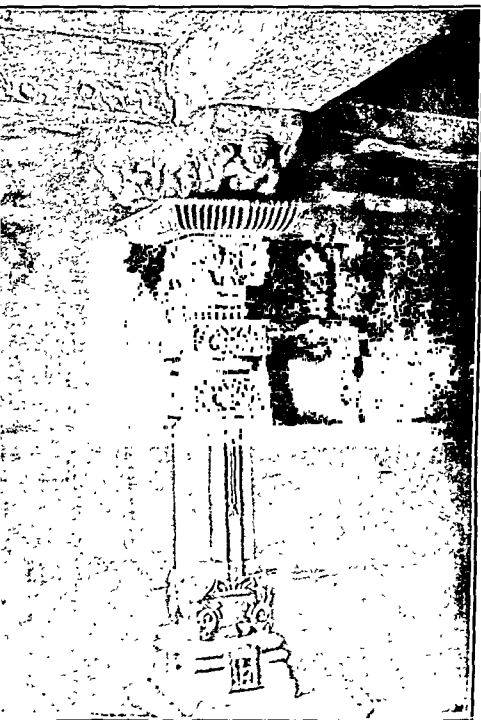
The monuments pertaining to the first sub division are very few in number. The temple of Vishnu called Chaturbhujnatha and a Jain temple known as Tamboli-kamandir are of this category. The temple of Chaturbhujnatha stands at one extremity of the village in front of the castle of the Thakur of Dhavli, a vassal of His Highness the Maharaja Holkar. This temple is surrounded by a stone wall in which a number of ancient sculptures have been built. An old door-frame of stone provided the only entrance to this enclosure. The frame must have belonged to a Vishnu temple as we find Vishnu seated on Garuda in the centre of the door lintel. The jambs are elaborately ornamented but belong to two different door frames.

The interior of the *mandapa* and the *garbhagriha* are intact but a large portion of the original structure seems to have perished. The only door of the *mandapa* is richly ornamented with a pattern which is peculiar to this part of Malwa as it is not met with outside this locality. The jambs are carved to represent a short but elegant and slender pilaster emerging from the top of a niche, with vertical bands of arabesque pattern foliage or rosettes in the back ground. The lintel consists of a projecting cornice from one jamb to another bearing ornamental devices along its edge with a narrow band below it which has niches in sunken panels at the extremities as well as in the centre. Similar door-frames are found at Kukdeswar in the Indore State and at Vaikheda in the Jaora State.

The *mandapa* rests on twelve pillars bearing six domes on them. The domes in the centre, i.e. those which stand in a line with the door of the *mandapa* as well as the *garbhagriha*, are trebate in form and are minutely carved.



SANDHARA —TEMPLE OF CHATURBHUJ (DOOR FRAME)



SANDHARA.—TEMPLE OF JAMBOLI (PILLAR IN HALL)

to represent rows of pendentives. We find windows of pierced stone or *jali* work in front and on the sides, and the floor is paved with stone. The door leading from the *mandapa* to the shrine is also carved but the ornamentation is not so rich as on the door of the *mandapa*. The three niches on the lintel of this door are occupied by images of Brahma, Vishnu and Shiva as Lakulisha (in the centre). The interior of the sanctum is plain and contains an ancient altar on which an image of Vishnu has been placed. The face of the image, however, has been newly carved thus mutilating whatever remained of the original head. The presence of an image of Lakulisha in the centre of the lintel of the door-frame probably indicates that originally this temple was dedicated to Shiva. The dome over this chamber is also *trabeate*. No trace whatsoever remains of the *shikhara* of this temple but the enclosure is strewn over with old carved stones and the outer facing of the walls of the *garbhagriha* as well as the *mandapa* contains several well-carved lintels and door jambs. The compound wall, too, is mostly built of dressed and carved stones many of which seem to have belonged to the spire.

The other ancient temple at Sandhara called Tambolika-mandir is a Jain temple of which nothing is visible from the outside. The facing and the *shikhara* have collapsed and have been carted away long ago; but the interior with its exquisitely carved pillars, is intact. The temple is almost surrounded on all sides by the houses of the village which act as supports to the sides and have mainly been instrumental in preserving this temple from further decay. It consists of a large *mandapa* and a small cell behind it which is the *garbhagriha*. Four beautiful stone pillars, bearing cruciform capitals with figures of *ganas* sprawling on each arm, support the roof of the *mandapa*.

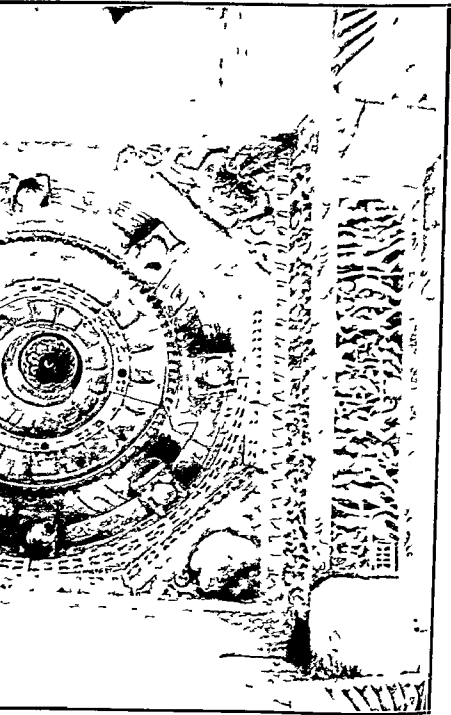
Of the temples which have been partly rebuilt at a later date, the Jain temples at Sandhara are the most important. These are dedicated to Adinatha or Rishabhadeva, the first Tirthankara. Both belong to the Digambara community and regular worship is carried on daily.

The larger temple of Adinatha, the older of these two, has the level of the pavement around it ten to fifteen feet below the surrounding ground. The temple is situated in

a courtyard surrounded by a row of arched openings on three sides and a plain wall on the fourth. The temple itself consists of a porch on four pillars in front on the eastern face. Behind this porch is a veranda on eight pillars. On the south it projects beyond the south wall of the *mandapa* and on the north falls short of the north wall of the same. The roof of the porch and the portion of the veranda immediately in front of entrance to the *mandapa*, is trabeate and carved to represent rows of pendentives.

A lintel of this veranda bears bas-reliefs on three sides representing scenes from the Ramayana and must have originally belonged to a Vaishnava temple. On the front or eastern face of the lintel the bas relief represents Narayana lying on the snake Ananta in the centre with figures of men or gods on either side. Of the figures on the right which have become indistinct, only one probably Lakshmi facing Narayana is visible. On the left also a figure facing Narayana is kneeling with hands clasped in adoration. To the left of this, four human figures seated in a row and the last one on horseback represent the various incarnations of Vishnu.

The bas relief on the bottom of this lintel represents several incidents of the Ramayana but unfortunately all of them cannot be identified. The bas relief begins from the left with Ravana's fight with Jatayu the monster bird who was Dasharatha's friend. Ravana is kneeling on a chariot with Sita seated by his side while Jatayu is attacking Ravana with open beak. To the right of the chariot Rama is seen shooting the demon Maricha who assumed the form of a golden deer to lure Rama away from his hut in the forest. Further to the right is the representation of the forcible abduction of Sita from her sylvan abode. In front of this figure is to be seen the four faced human being probably representing the ten faced Ravana fighting with Rama's army of monkeys. To the right of the monkeys a man throwing some missile at Ravana, may be Rama or Lakshmana. To the right of this scene two men on the left are attacking another with daggers, the third man holding a bow is apparently one of the divine brothers. On the extreme left the bas relief represents Sita seated in the Ashoka grove guarded by a she-demon. The bas-relief at the back similarly represents other scenes from the Ramayan.

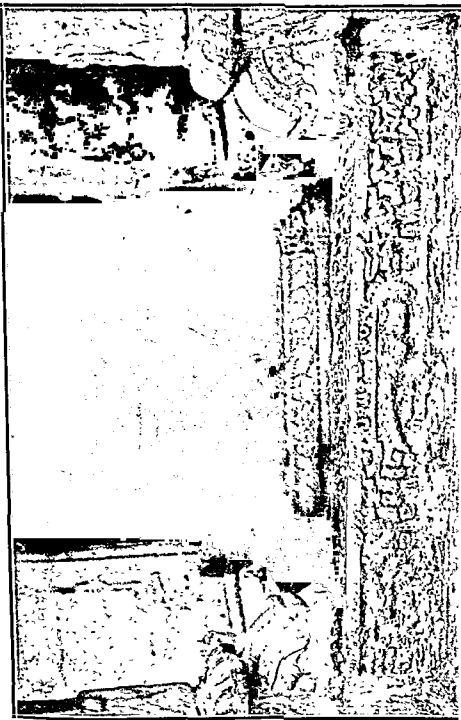


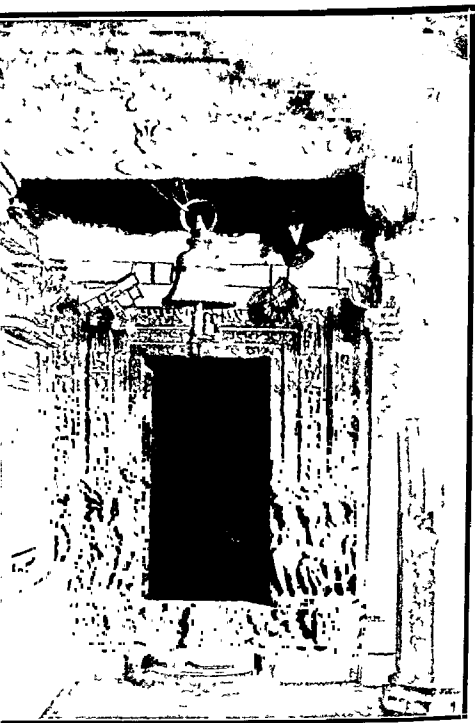
SANDHARA —BARA JAIN TEMPLE (BASE RELIEF ON LINTEL—FRONT) STONE WORK



SANDHARA—BARA JAIN TEMPLE (BASE RELIEF ON LINTEL—BOTTOM) STONE WORK

SANDHARA.—BARA JAIN TEMPLE (BASE RELIEF ON LINTEL—BACK) STONE WORK





SANDHARA—BARA JAIN TEMPLE (SHRINE DOOR)



SANDHARA—IMAGE IN CHHOTA JAIN TEMPLE CARVED STONE
LYING INSIDE THE TEMPLE

A fine old door in the west wall of the veranda leads to the *mandapa*. The frame of this door has figures of Ganga and Yamuna on the jambs. The *mandapa* rests on sixteen pillars in each row. The central four pillars are finely carved and support a trabeate roof overhead. The sanctum is divided into three cells with an old altar or throne running along the back wall of each. The old door frame of the central cell bears on its jambs figures of Ganga and Yamuna with a male standing on the off-side of each. Numerous broken images, both Hindu and Jain and fragments of sculpture have been built into the walls of this temple.

The other Jain temple is also dedicated to Adinatha or Rishabhadeva and belongs to the Digambara sect. Its dimensions are very modest in comparison with the other one. The compound is very narrow. A door in the back or west wall of the veranda provides access to the *mandapa* which has a door on the east, north and south sides. The north and south walls open on the compound which is separated from the portion to the east of the veranda by a partition. The second or western portion of the compound has now been converted into an orchard into which the side doors of the *mandapa* open. The shrine consists of a long narrow room divided into three parts with separate doorways in each case. It seems that the temple has been entirely rebuilt from materials belonging to older temples. Most of the door frames of stone are old and bear excellent carving of the mediaeval period. A number of Hindu images are stuck in the walls of this temple.

The images mentioned at present are for the most part modern and fitted with eyes made of precious stones. The only specimen important from the point of iconography is a small obelisk-shaped miniature shrine known as Meru. It is in fact a square miniature temple with a conical roof. There are two pilasters on each face supporting a *torana*, just below the edge of the cornice. The space between the pillars on each face is divided into a number of small oblong panels each containing a seated or standing Jina figure.

Mahomedan buildings worthy of note are very few. Outside the village is a very fine *idgah*, evidently of the period of the independent Khilji Sultans of Malwa. On the

other side there is a small *masjid* covered with excellent carving. It was converted into a storehouse for wood or fodder, which caught fire accidentally with the result that most of the carving has turned into friable shale and is fast flaking away.



SATWAS JAMI MASJID (VIEW FROM S.W.)



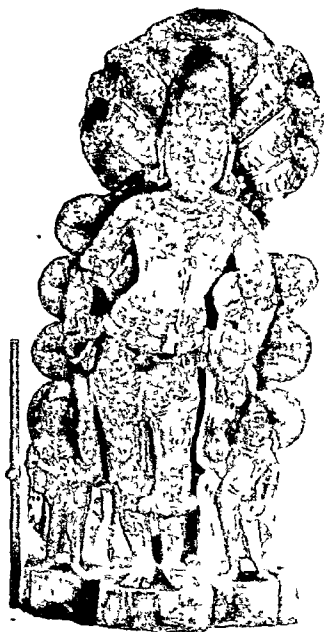
TAKSHAKESHWAR TEMPLE OF TAKHAJI (IMAGE)

TAKHAJI OR TAKSHAKESHVARA

TAKHAJI or TAKSHAKESHVARA (Bhanpura Pargana) Three miles north of Navali is the shrine of Takshakeshvara, locally known as *Takhaji Kunda*. There is a huge fissure in the plateau into which the waters of a small river fall in a cascade and accumulate at the bottom in a beautiful deep blue pool full of fishes. The shrine stands at one end of this fissure in the rock which gradually widens into a valley and the water from the little lake or pool flows in a meandering stream down this valley. The water fall over the pool is fully 200 feet in height and presents a magnificent sight during the rainy season. Colonel James Tod who visited Takhaji in December 1821 was charmed by the natural scenery [at the spot]. *

The temple of Takshakeshvara is a modern erection, but remains of a more ancient temple are visible in it. The modern temple consists of two square cells built near each other, one containing a Shiva *linga* and the other an image of Takshakeshvara. Takshaka is standing under a seven-headed serpent canopy with an attendant figurine on each side. It has two hands and holds a round object like a mango in its right hand while in the left we find a small cup. Images of Takshaka are very rare in India. There are two small images in front of the plain cell containing the image of Takshaka, of which one is that of a *gana* or dwarf and the second that of Dhanvantari, the divine physician. The second image represents a short curly haired male standing with a cobra in his left hand and a well-filled bag in his right.

* Annals and Antiquities of Rajasthan, Vol. III p. 1761 (Oxford edition)



TAKSHAKESHWAR TEMPLE OF TAKHAJI (IMAGE)

THAROD.

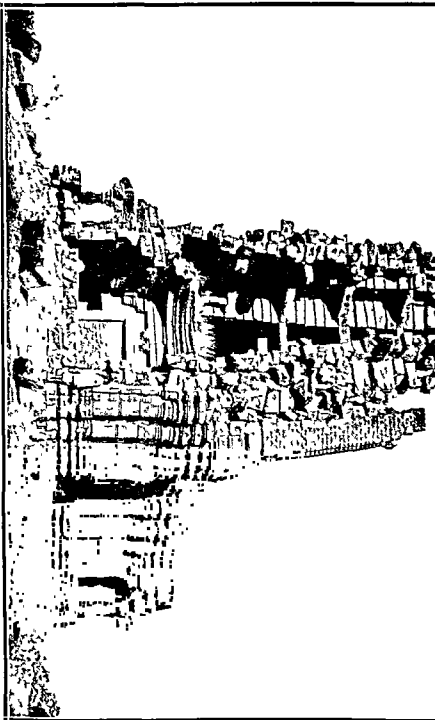
THAROD (*Manasa Pargana*) :—The village of Tharod stands at a distance of about 6 miles from the ancient city of Mandasor. It is noted for the tomb of a Mahomedan saint whose name seems to have escaped from the memory of the modern inhabitants of the place. The tomb is constructed of sculptures obtained from Hindu temples and lies under a giant banyan grove which has spread its branches over a very large area. It seems to have been in the mediaeval period the site of a Hindu temple, the ruins of which were utilised at several places, the tomb being one of them. Outside the grove a large number of sculptures and stones, once parts of a trabeate dome of a *mandapa*, are lying on a platform on which several *sati* stones have been erected.

UN.

UN (Segaon *Pargana*) —The large township of Un in the southern part of the Indore State lies 10 miles to the west of Khargone which is 42 miles from the nearest Rail way Station Sanawad (B B & C I Ry) and is connected with it by a metalled road Un is reached by an excellent metalled road from Khargone The majority of monuments at Un have been well-maintained with the exception of two or three which have been partly demolished Except Khajuraho in Central India, there is no other place in Northern India where so many ancient temples are still to be found intact The carvings on the temples at Un are slightly less elaborate than those on the celebrated temples at Khajuraho but in all other respects they would compare very favourably with the Khajuraho group

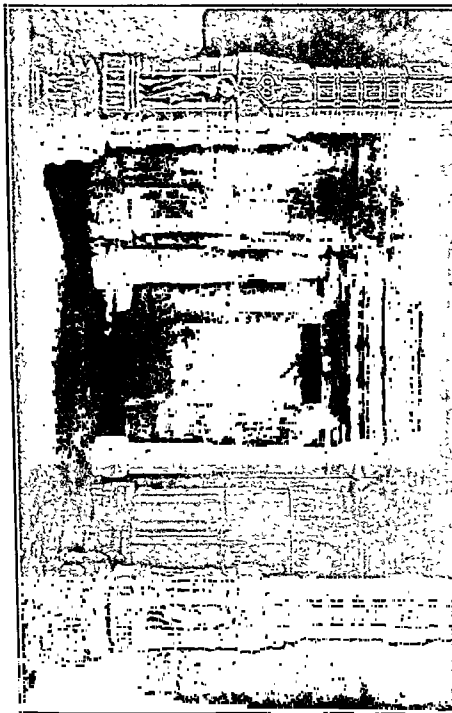
Like the Khajuraho group the temples of Un fall into two broad divisions, the Hindu temples and the Jain temples The Hindu temples are larger in number but in point of technique there is very little difference between the two groups

The largest and most elaborately carved temple is called the Chaubara Dera, a mediæval Hindu structure consisting of a *mandapa* with a large porch in front on the east and two small ones on the sides On the door leading to the *mandapa* from the front porch we find the representation of Shiva and the seven mothers The exquisitely carved porch reminds one from its style of the larger Sas bahu-temple on Gwalior hill In the *mandapa* four round and carved pillars support four large stone lintels which in their turn support the dome which is carved elaborately in the style of that of the famous temples of Vastupala Tejahpala at Delvada on Mount Abu The carving on the roof of the *mandapa* outside the dome consists of small pendentives The door leading into the shrine from the *mandapa* has an elaborately carved lintel representing Ganesha, Brahma, Shiva, Vishnu and Saraswati from left to right This doorway leads into a small passage on the northern wall of which are to be found the *sarabandha* inscription and two short records Similar grammatical serpentine inscriptions in a better state of preservation, are found in the Kamal-Maula mosque known as Bhojishala at Dhar, and on the back side of the Onkar-reshvara temple close to that of Mahakala at Ujjain, both



UN—CHAUBARA DERA (VIEW FROM S W)

UN—CHAUBARA DERA (INTERIOR OF MANDAP)



belonging to the reign of the Paramara prince Udayaditya (1059-1081 A D). The *sarpabandha* at Un is a much smaller affair compared with that of Dhar. The Deva Nagari alphabet and some of the conjugational terms have been combined on the body of a single serpent, while the squares formed by the conventional coils of its body contain the twenty-five principal consonants consisting of the five *vargas*. The sibilants and the aspirate occupy the right sloping limb and semi-vowels the left *Anusvara* and three *visargas*, Upadhmaniya, Jivhamulha and Visarjaniya, are found on the portions of the body between these two limbs. The tail has been reserved for conjugational terminations, some of which, specially portions of the present tense *Parasmaipada* and *Atmanipada* terminations, are still visible. Incidentally this peculiar inscription proves that the temple on the walls of which the record is incised, was used in those days as a school for young boys learning Sanskrit. Of the two short inscriptions to the left of the *sarpabandha*, one is grammatical and the other a short verse, which, like that on the pillar in the Bhojashala, mentions King Udayaditya, the Paramara prince of Malwa, who is known to have been living in 1081 A D (V S 1037) from the Udaipur Prashasti. At the other end of this passage is another elaborately carved door which bears the seven divine mothers with Shiva in the centre, all dancing. This door has been filled up with masonry. The portion of the dome of the *garbhagriha*, which is still existing, bears some erotic scenes. Over this there are four square cells one above the other diminishing in size as they approach the top.

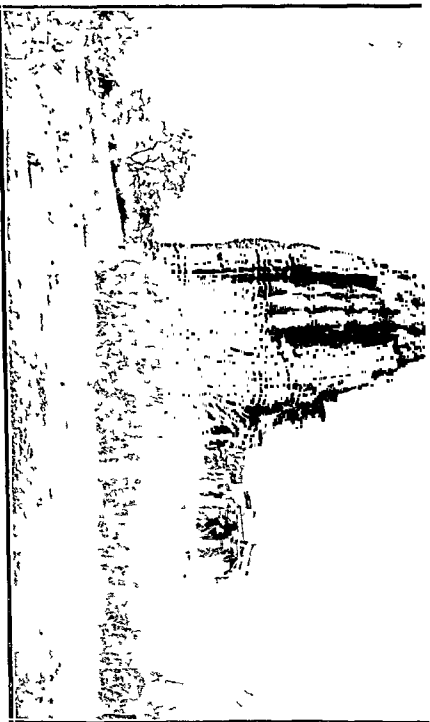
The ground around this temple is partly paved, portions of which have been ripped up. Some time ago an officer of the State excavated the ground to the south east of the main porch when some old foundations and several large Jaina images were discovered. One of these colossi is inscribed according to which in V S 1182 or 1192 corresponding to 1125 or 1135 A D, the image was erected by a Jain *acharya* named Ratankirti (Ratna kirti).

To the north of the *Chaubara Dera* there is a small temple of Shiva, the front porch and the *mandapa* of which have also disappeared. Over the door of the passage leading into the sanctum from the *mandapa* we find the images of the seven mothers with Shiva playing on the Indian lyre (Vina).

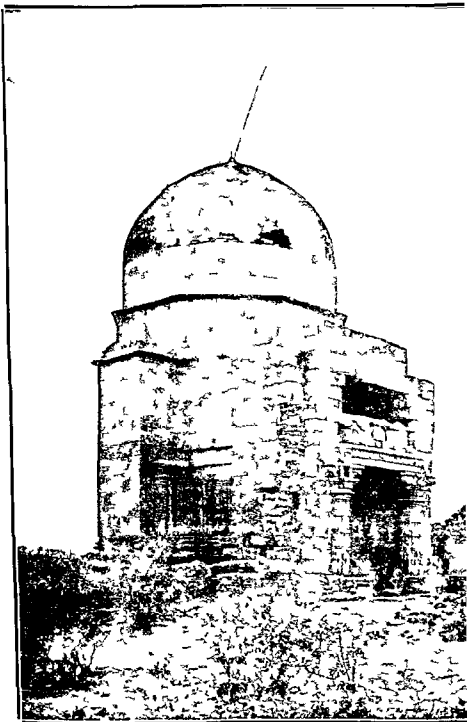
To the north of this is a large temple of Shiva called Mahakaleshvara. The *mandapa* of this temple has collapsed leaving the porch on the south. The plan of this temple is the same as that of the *Chaubara Dera*. The collapse of the dome has exposed the interior of the *shikhara* where we find two trabeate arches over the space between the *mandapa* and the *garbhagriha* and a similar arch over the inner door of the sanctum. The style of construction is the same as that of the great temple of Konch near Tikari in the Gaya District of Bihar and Orissa. There is a headless bull in the now open *mandapa* and the passage from it to the sanctum has niches in the wall which contain images of Brahma and Shiva. The *mandapa* of this temple was probably the largest in Un, of which the only remains are three huge bases of pillars which supported the dome. The *shikhara* is badly cracked and the sides of the sanctum are bulging out. In three niches on three sides of the sanctum are the images of Chamunda, Natesha and Tripurari.

To the north west of this temple is a Hindu temple with a Mahomedan dome over it. This is the temple of Ballaleshvara. This temple of Shiva had collapsed but was rebuilt in some later age when a round dome was built in place of the *shikhara*. The jambs and lintels of the door leading to the shrine and the lower parts of its wall are old. There is a defaced inscription in very late Nagari characters on the outer wall of the sanctum to the right of the door.

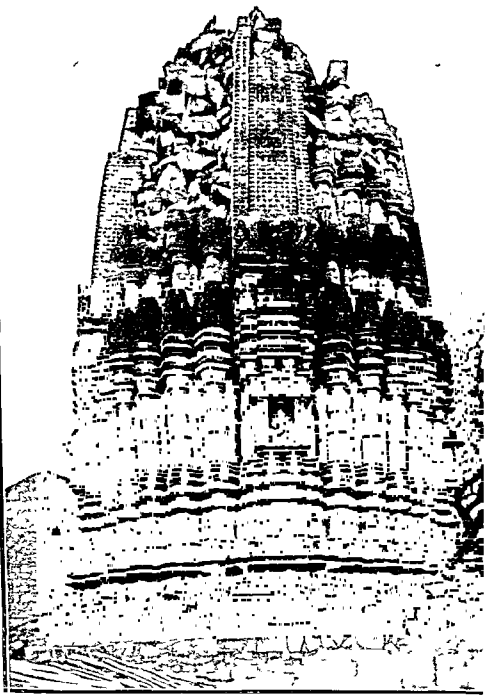
Inside the modern village stands a beautifully carved temple of Shiva, called Nilakanthesvara. The *mandapa* has disappeared entirely and in place of the porches on the three sides of it the priests have built little huts. The top of the *shikhara* has collapsed and a portion of the same in front has disappeared. The lintel of the front door of the passage leading from the *mandapa* into the *garbhagriha* is broken and is supported by two small store pillars evidently belonging to the porches of the *mandapa*. The jambs and lintels of the two doors in the passage in front of the sanctum are finely carved and one of the lintels bears the representation of Shiva dancing with the seven divine mothers. The sanctum contains an ancient *linga*. In front of it several medieval images of Hindu deities are scattered about, such as Vishnu, Surya, the boar incarnation (*Varah-avatara*) and Parvati. The niches on the



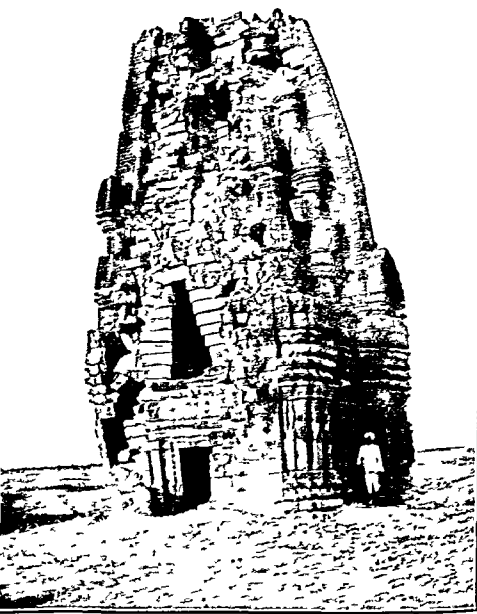
UN—TEMPLE OF MAHAKALESHWARA (VIEW FROM S W)



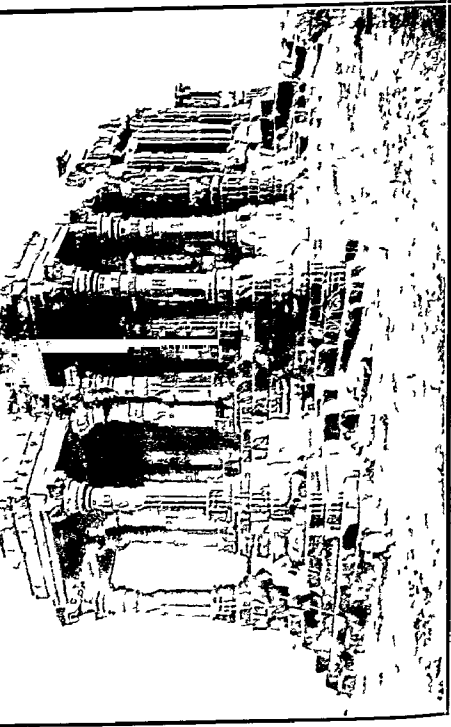
UN —TEMPLE OF BALLALESVARA MAHADEVA (VIEW FROM S



UN TEMPLE OF NILKANTHESWARA MAHADEVA (BACK VIEW)



UN.—TEMPLE OF MAHAKALESVARA NO. 11 (VIEW FROM S. W.)



UN-CHAUBARADERA NO II COURTYARD OF BHIL (VIEW FROM S W)

outside of the sanctum contain images of Chamunda, Natesha and Tripurari.

Close to Nilkantheshvara is a small underground temple of Shiva called Gupteshvara. The shrine, of which only a small underground chamber remains, must have been originally below the ground level, as the level of the floor of the *garbhagriha* is about 30 feet below the level of the floor of the sanctum in the temple of Nilkantheshvara. The *shikhara* has disappeared. The ground in front of the *garbhagriha* is paved with stone and this pavement most probably indicates that there was a small *mandapa* in front. The walls of the sanctum are partly underground. The temple contains a *linga* which is worshipped.

Close to the temple of Gupteshvara and by the side of the road leading from Khargone to Un is another temple of Shiva called Mahakaleshvara No II. The *mandapa* in front has disappeared but the larger portion of the *shikhara* is still standing. The top has disappeared, and there is a huge rent in it in front which reveals the method of its construction. There is a trabeate arch over the door of the sanctum and three chambers superimposed over the *garbhagriha*. The lower part of the *shikhara* has bulged out and this temple is very badly in need of repairs.

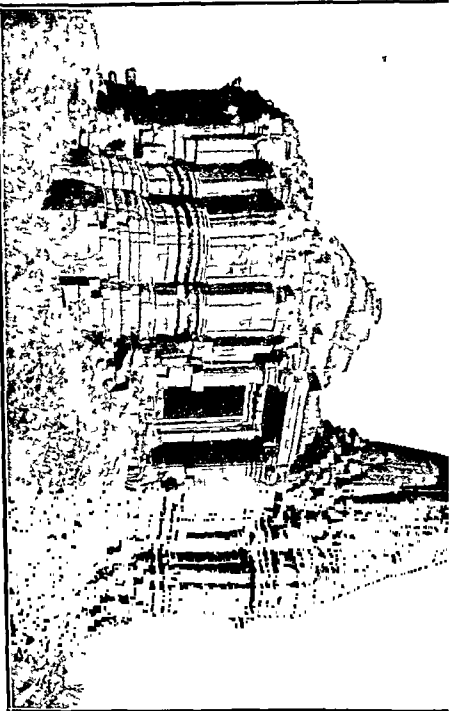
On proceeding from the Khargone-Un road towards the Chaubara Dera, we find a large Jain temple known as *Nahala-Avar-ka-Dera* or Chaubara Dera No 2, which in spite of the loss of its *shikhara* still remains one of the most beautiful monuments at Un. There is a very large porch in front of the *mandapa* with an extension in its centre, but no porches on the sides. The *mandapa* consists of a square chamber with 8 pillars in the middle supporting a round dome. There are four doors in the *mandapa* one of which leads to the sanctum, those on the east and west open on steps leading outside and the remaining one leads to the *mandapa* in front. The sanctum is roofless. Two standing Digambara Jain images, lying uncarved for in the temples, have been transferred by the Curator to the Museum at Indore. The larger one, that of the Tirthankara Shantinatha, bears an inscription on the pedestal recording its dedication on the 7th day of the bright half of the month of *Magha* in *samvat* 1242 (1185 A D).

At a distance from this Jain temple across the road lies the second Jain temple. This is now called Goaleshvara because Goalas or cowherds take shelter within it during inclement weather. With the exception of a portion of the *amala* and the crest-jewel (*chudamani*) the temple is almost perfect. The plan is similar to that of the Jain Chaubara Dera described in the preceding paragraph, with the exception of the porch in front. The *mandapa* is square and has four doors three of which lead outside and the remaining one to the interior. The outer cover of the roofing of the *mandapa* has disappeared. The level of the floor of the *garbhagriha* is about ten feet below that of the *mandapa* and one has to go down a series of steps. Inside the sanctum three huge Digambara Jain images stand almost unmutilated in a row on the pedestal. The central one is the biggest and measures twelve and a half feet in height. The images at the sides bear short votive inscriptions that on the pedestal of the image to the left of the huge central figure records its dedication on the 13th day of the bright half of the month of *Jyestha* in *samvat* 1263 (A.D. 1206). There are series of short steps along the back wall of the sanctum, on both sides of the group of images which were used by the priests when they bathed or anointed the images. Similar steps are to be found on the sides of the huge image of Rishabha-deva at Khajuraho and Girnar.

So far no inscriptions have been found in any of the temples at Un with the exception of the single verse and grammatical record in the Chaubara Dera No. 1 and the defaced inscription in the temple of Ballaleshvara. It is therefore quite possible that inscriptions recording the dedication of some of these temples may be discovered when the heaps of debris in and around these temples are excavated. In style, all of them present great affinity to each other and they appear to have been erected in the eleventh and twelfth centuries of the Christian Era.

The group at Un is by far the largest in the country to the south of the Narmada. This great group of Brahmanical and Jain temples goes to prove the influence of the Nagara* type of temple architecture in Khandesh and

* For detailed information regarding the Nagara type of temple architecture see Prof. R. D. Bannerji's excellent paper, "The distribution of the Nagara type of temples in the Modern Period," Vol. XLVIII pp. 249-51.



UN —TEMPLE OF GWALESHVARA (VIEW FROM S W)

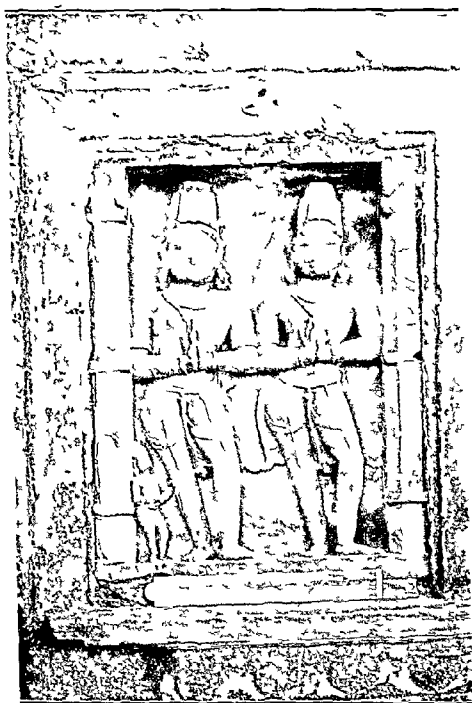
Maharashtra. Here we notice in the majority of cases that the temple consists of a *garbhagriha* and a *mandapa* but never more than one. There is no carved path of *pradakshina* and the lines of the outline of *shikhara* are perfectly straight. Among the temples the best preserved *shikharas* are those of Goaleshvara, Nilkantheshvara and the Mahakaleshvara. As in the Khanjura group small miniature *shikharas* are found on the *shikharas* of most of the temples. In all these, the angles of the *shikhara* are perfectly straight lines and nowhere do we find the straight curvature of the Kundarya temple at Khajuraho or the Siddhanatha temple at Nimawar. The Un temples formed in one respect, the beginning of a separate class among the monuments of this style in that they have rectangular *garbhagrihas* much smaller in dimension than the *mandapas* which are of three classes, (a) small porch on four or six pillars, (b) an open hall supported by a larger number of pillars and (c) a large enclosed *mandapa* with openings in the front and on the sides.

VITHALPURA

VITHALPURA (Bhannura pargana) —There is an old temple of Mahadeva in the small hamlet of Vithalbura to the left of the cart track from Kohli to Bhannura. It collapsed about fifty years ago and the materials were utilised as far as possible in rebuilding the temple. In front of this shrine there is a small porch on two old pillars and the door frame is also old. It has the figures of Ganga and Yamuna on the right and left jambs and is richly carved. A niche in the centre of the lintel contains a seated figure of Ganesha. On the left wall of the temple itself there is a fine tablet bearing a sunken panel with figures of two devotees standing side by side with hands clasped in front in the attitude of adoration. All figures are males wearing crown in addition to the ordinary jewelry of this period. The sides of the panel are inscribed and fashioned like pilasters. The left pillar bears two inscriptions (1) *Girja pranamati janma janm-ashesha* (2) *Chudaparasa pranamati-sila puto* and the right pillar has only one, *Sri Harihara (?) pranamati janm-ashesha*. It appears from these records that the male on the left was named Girija and the small figure Chudaparasa (Chudasparsa) while Harihara seems to be the name of the figure on the right. In addition to an old *lingam* on a huge *arghapatta* the temple contains two other mediaeval images viz., Vamana incarnation of Vishnu and Surya.



VITHALPURA —TEMPLE OF SIVA (SHRINE DOOR)



VITHALPURA TEMPLE OF S VA NSCRIPTED IMAGE FIXED IN LEFT
S DE WALL FROM OUTS DE



SUNDARSI—TEMPLE OF MA AKALESHWAR (VIEW FROM S. W.)

OLD FORTS

This State also possesses some very old and interesting forts and fortresses mostly in ruins. By far the larger number of these are in the Nimar District. The fort of Kosalgah in Mhow Pargana, founded by Koshal Singh, is the best preserved of all, while the fort of Sendhwa, a lofty and handsome structure with battlemented walls of solid stone and granite gateways in two faces, has a chequered history of its own. Other important fortresses known in history are those of *sarkar* Bijargarh in the Nimar District and Indargarh, Chaurasigarh and Hinglajgarh in the Rampura-Bhanpura District.

The following is a list of old forts in the State.

List of Old Forts in the Holkar State.

	District	Pargana	Name of Fort	Remarks
1	Indore	Indora	Kampel	Near Kampel
2	"	"	Pratabgarh	
3	"	Mhow	Datoda	
4	"	"	Kajlugarh	In Simrol
5	"	"	Kosalgarn	
6	"	Pellawad	Hamgarh	This fort is quite close to the village on the rocky bank of river Landly which is about 60 feet below the fort from east to west. It is in a delapidated condition.
7	Mahidpur	Alampur	Selaun	In Fathegarh in the middle of the Narbada near its confluence with the Dhatnora River
8	"	Mohadpur	Indorah	
9	"	"	Mahidpur	
10	"	Tarana	Tarana	
11	Nimawar	Kataphor	Jogaka Killa	
12	"	"	Satwas	This fort has many branches and is occupied by private dwellings.
13	Nimar	Barwaha	Barwaha	In Barwaha Forest Division near Katkut
14	"	"	Gopalgarh	
15	"	"	Jamnia	
16	"	"	Jetgarh or Jamadgarh	

List of Old Forts in the Holkar State. (Contd.)

	District	Pargana	Name of Fort	Remarks
17	Nimar	Barwaha	Kamalpur	In Barwaha Forest Division. -do-
18	"	"	Maharani- garh	
19	"	"	Nilgarh	
20	"	"	Okhala	
21	"	Bhikangaon	Chainpur	
22	"	Kasrawad	Mardava	
23	"	Khargone	Khargone	
24	"	"	Nandri	
25	"	"	Sarasgarh	
26	"	"	Sila	
27	"	Maheshwar	Jain	A small gadhi.
28	"	"	Maheshwar	
29	"	"	Mandleghwar	
30	"	Nisarpur	Luwani	
31	"	Nisarpur	Susari	
32	"	Segson	Bijagarh	
33	"	Sendhwa	Borgarh or Bhawargarh	
34	"	"	Sendhwa	
35	Rampura-	Bhanpura	Hinglajgarh	
36	Bhanpura	"	Kalakote	Near Mori
37	"	Garoth	Shamgarh	North of Gudla
38	"	Jirapur	Gangurni	
39	"	Manasa	Hamad-la- killa	
40	"	Nandwai	Ramgarh	Near Kukdeswar
41	"	Rampura	Chaurasigarh	
42	"	"	Indargarh	
43	"	"	Ramgarh	

NEUMISMATICS

The State Treasury contains several thousand old coins in gold, silver and copper which are being examined and classified by the Curator of the State Museum. After the classification is over, it is hoped that the coin-cabinets of the State Museum will contain the most important, and perhaps the largest, collection of ancient and mediaeval Indian coins in Central India and Rajputana.

EPIGRAPHY.

A large portion of the dominions of His Highness the Maharaja Holkar forms part of the ancient land of Malwa over which numerous dynasties in the chequered history of India have held sway from time to time. The antiquity of the Malava country, the land of Vikrama and Bhoja, Kalidasa and Varaha Mihira, goes far back to the centuries pieceding the Christian era. Abundance of water and fertility of the land coupled with its congenial climate has ever been a particular source of attraction to rulers of different parts of India, a fact which has evidently resulted in making this country a centre of civilisation and culture from very early times. The Indore State is, therefore, naturally very rich in old records on stone and metal but the latter being transferable, are not found in such abundance as the former. It is hoped that these old records will be hereafter brought to light.

Some effort to collect transcripts of certain inscriptions was made in the first decade of the current century when the compilation of the State Gazetteer was in progress. But it is to be regretted that the transcriptions prepared then are not traceable at present. Thus it would appear that the labour, done in the past, has not been fruitful and a regular epigraphical survey of the State is yet a desideratum. But it is gratifying to note that this long felt want is being supplied to an appreciable extent by the appointment of a Curator of the State Museum, who tours in certain parts of the State, gets impressions and estampages of stone inscriptions and copper-plate grants prepared by mechanical process and writes notes on the records discovered. Thus we have numerous old and important inscriptional records now being brought to light. Almost all inscriptions a list of which is given below, are those recorded in the office of the Curator. It is hoped that in about a decade there will be in the Museum of the Indore State a very large and useful record of all available inscriptional material on stone and metal, which really constitutes a very valuable source of information by its bearing on contemporary history and thereby enables a serious student of the subject to reconstruct the history of this part of the country.

Our present knowledge is related to the inscriptions extant at Barkheda, Bhanpura, Bolia, Chainpura, Chand-wasa, Garoth, Katkut, Kanjarda, Khargone, Khadaoda, Kedareshvara temple (six miles from Rampura), Kohala, Maheshwar, Modi, Nemawar, Okhla, Rampura, Satkheda and Oon, details of which are given in the accompanying list.

List of Inscriptions in the Holkar State recorded in the Office of the Curator of the Museum,
Indore.

STONE INSCRIPTION.

S No	Name of Place	Periana	Position of Inscription	Date	Remarks.
1	2	3	4	5	6
1	Barbela	Garoth	Outside the village.	V S 1516	Slit stone
2	Chanpura	Bhanpura	In a wall in the <i>garbhagriha</i> of the Jain <i>stupa</i> of Jakhmuchi and Sarupchand Jati.	V. S 1624	
3	do	do	In the Rama Mandir.	V S 1851	In relief characters
4	Ekha	Garoth	Above the image in the sanctum of Lakshminatha temple	V S 1806	
5	do	do	On a Chabutra at a distance of a furlong from the village	V S 1751	Slit stone
6	Cholepura	Bhanpura	On the body of the Satamasa image	V S 1710	
7	Chandawasa	do	On a pillar within 50 yards to the north of the temple	V S 1753	
8	Garoth	do	At the Jogi Ka Kund	V S 1550	Slit stone
9	do	do	do	V S 1503	do
10	do	do	At the Champa Badi	V. S 1583	do
11	do	do	In the compound of the Digambar Jain temple.	V S 1829	
12	Katkat	Eunwah.	On a temple and on a well near by	Saka 1634	
				One of these is later	
				V S 1700	

			Un dated	Sanskrit in scription
13	Rampura	On the right jamb of the doorway of the Chaturbhuj temple	Hjri 1177	
14	Khargone	In the Muskan's Dargah	Un dated	
16	do	In a niche in the Chabutra in Muskan's Dargah	Hjri 1112	
16	do	In the wall at Idgah	V S. 1692	
17	Garoth	Shiva temple on the bank of the lake	V S 1722	
18	do	On the entrance to the Chaturbhuj temple	V S 1541	Sanskrit in scription
19	do	In the Indore Museum	V S 1884	
20	Kedaresvara (8 miles from Rampura)	On the doorway of a small shrine in the court yard of the Kedaresvara temple	" 1682	
21	do	In the Kedaresvara temple	V S 1637	
22	Bhanpura	On a pillar in a corner in the court yard of Sasbahu ka Mandir	" 1610	
23	do	In the Sasbahu ka Mandir	V S 1660	
24	do	In the Chaturbhuj temple	V S 1022	
25	Matheshwar	Outside the porch in the Kalsga Rudra or Kaleshvara temple,	V S 1622	
26	do	In the Matangesvara temple.	Saka year 1432	
27	do	Above the lintel of the doorway of the sanctum in the Digambar Porvada temple	Un dated	Arabic script
28	do	In the Datal wadi mosque	Hjri 1009	
29	do	do	Hjri 1187	
30	do	In a wall in the Idgah mosque.		

No	Name of Place	Pargana	Position of Inscription	Date	Remarks
1	2	3	4	5	6
31	Maheshwar	Maheshwar	In the Navaghat mosque	Un-dated	
32	do	do	In Devi Ahilyabai's Chhatra	V S 1830	
33	Mou	Bhanyara	In the Indore Museum	V S 1314	A fragment
34	do	do	do	Un-dated	do
35	Nimwar	Nimwar	On the right side wall of Sudhanala temple	V S. 1-53	
36	do	do	On the left side wall of Siddhanatha temple	V S 1291	
37	do	do	On a pillar		
38	do	do	do		
39	do	do	do		
40	do	do	do		
41	do	do	do	Un-dated	
42	Okhala	Barval's fort area	A niche in the stepped wall adjoining the temple of Okhatesvara Mahadeva	V S 1-55	
43	do	do	Above the door of the sanctum of the Okhatesvara temple	Un dated	
44	Pirpara	Rampur	On a slab in the wall of Sas-bahu ki Haddi	Saka-year 1690 & V S. 1715	
45	do	do	On a wall in the 2nd storey of the old sayar Chabutra	V S 1715	

16	do	Lying in the Kala Bhairava temple.	V. S. 1547
17	do	In the Lokajinmarayana temple.	V. S. 1751
18	do	In the Pathu Shah'a Bhodi in Badipura Mohalla	V. S. 1685
19	do	In the Kalyanaraj's temple, Manik Chowk.	V. S. 1840
20	Salkhela	Outside the village	V. S. 1553
21	do	In the sanctum of the Kalkshvara temple	V. S. 1718
22	Un	On the pedestal of a headless image of a Jain Tirthankara Neminatha in the Indore Museum	V. S. 1227
23	do	Pedestal of a standing image of the Jain Tirthankara Santinatha, in the Indore Museum.	V. S. 1212
24	do	Pedestal of another standing image of Tirthankara in the Indore Museum.	V. S. 1263
25	do	A large pedestal of Jain image in the Indore Museum	V. S. 1332
26	do	Pedestal of a Jain image to the left of the large central figure in the sanctum of the Gopalshvara temple.	V. S. 1263
27	do	Pedestal of a Jaina standing Jain image to the right of the central figure in the sanctum of the Gopalshvara temple.	V. S. 1263
28	do	A grammatical <i>carpabandha</i> engraved on a wall in the Chaubara Dera No. 1	Un-dated
29	do	A grammatical inscription by the side of the <i>carpabandha</i> pertaining to the reign of the Parmara Prince Udayaditya,	Un-dated
30	do	Outside the porch in the Ballaleshvara temple.	Un-dated

Said stone.

COPPER PLATE INSCRIPTIONS.

No.	Name of Place	Name of possessor.	Date
1	Betma	Indore Museum. (Pertaining to the reign of the Parmara King Bhojadeva of Dhara)	V. S. 1076
2	Bhanpura	Lakshmichand Sarupchand Yati.	V. S. 1739
3	Garoth	Kundalya Chirandas	V. S. 1799
4	Garoth	Mangilal Ganesh Pujari of Shankha- la Bheru's temple	V. S. 1757
5	Rampura	Bhenuwarlal Jadavchand, Sanadhya Brahman, residing in Badipara Mohalla.	V. S. 1753
6	Rampura	Nanilal Onkar Sanadhya Brahmin, Pujari of Kalyan Rayji's temple	V. S. 1772
7	Satkheda	A Brahmin	V. S. 1788

ARCHITECTURAL MONUMENTS AND IMPORTANT BUILDINGS IN THE STATE

There are many buildings in this State possessing architectural or historical importance, both State and private owned, the more important ones being enumerated below —

A — TEMPLES

I Indore —

(1) Indreshwar Temple —

An ancient temple dedicated to Shiva and reputed to be the oldest in the City with which its name has all along been intimately associated

(2) Harsiddhi Temple —

A shrine sacred to Goddess Durga built in the time of His Highness Maharaja Hari Rao Holkar, its origin being ascribed to a dream pointing out that an idol would be found in a neighbouring tank which should be taken out and consecrated in a temple

(3) Gopal Mandir (1832) —

A lofty imposing temple to the right of the Old Palace with a big central hall flanked by stupendous pillars supporting the massive and elaborately decorated roof. It is dedicated to Shri Krishna and was built by Krishna Bai Saheba, the widow of His Highness Maharaja Yashwant Rao Holkar I at a cost of eighty thousand rupees

(4) Pandharinath Temple —

A shrine dedicated to Vishnu built in the heart of the City during the reign of His Highness Maharaja Malhar Rao Holkar II

(5) Jain Temple —

A double-storeyed structure in the usual Jain style, having a three-storeyed gateway built some eighty years ago in the Shukkar Bazar at a cost of over two lakhs

II Nimar

Ghats at Maheshwar —

A picturesque pile of buildings situated on the northern bank of the Narbada constructed during the last decade of the 18th century during the time of Devi Ahilya Bai, whose palace still stands there as a most conspicuous specimen of old Hindu architecture. These *ghats* comprise a most specious and highly finished flight of stone steps leading to the river with adjoining temples dedicated to her memory.

B —PALACES

I Indore.

(1) *Juna Rajwada or the Old Palace* (1811-1833)

A lofty and imposing structure in the very heart of the City with a magnificent seven-storeyed gateway in front, having been originally built in the time of His Highness Maharaja Malhar Rao Holkar II (1811-33) at a cost of over four lakhs of rupees. Its extreme length is 319½ feet and extreme breadth 232 feet. It is the chief palace, containing a temple of the family deity and the *gaddi* of the Holkars. All the official and religious functions of the State are held here.

(2) *Sukhmas Palace* (1883)

A shaded summer retreat with a terraced roof situated on the Bhamori tank, seven miles to the south-west of the City, with a garden possessed of wild and irregular beauty laid out on the bund of the tank in a glade formed by large overhanging trees whose branches interlace each other and add to the charm of the surrounding scenery. The lake contains several kinds of fish which are duly fed under orders of His Highness. It was built by His Highness Maharaja Shivaji Rao Holkar when he was heir-apparent and cost nearly sixty thousand rupees.

(3) *Hawa Mahal* (1884)

A lovely structure planned in the classic style with terraced roof, overhanging balconies and latticed windows, and constructed on a high mound (some five miles to the south-west of the City) surrounded by wild and romantic

natural scenery lending an aerial charm to the building. It was built by His Highness Maharaja Shivaji Rao Holkar at a cost of nearly a lakh of rupees.

(4) *Lal Bagh Palace*

This building was originally constructed by His Highness Maharaja Shivaji Rao Holkar about the early nineties of the last century to serve as a small garden house. It is situated in a beautiful and extensive garden on the left bank of a tributary of the river Khan. During the minority of His Highness the Maharaja Tukoji Rao III this building was remodelled and extended. This work of extension was carried on by His Highness after he assumed ruling powers. Finally in the year 1921 the work of decorating and furnishing this building was entrusted to Mr. Bernard Triggs, F.R.I.B.A.

The building now presents on the outside the appearance of a grand Italian Villa. Many of its private and public rooms have been decorated and furnished in the style of some of the famous rooms in the Royal Palace at Versailles near Paris. It may well be said that the building now fully deserves to be called the Principal Palace at Indore.

(5) *Shri Vilas Palace (1894)*

A huge pile built in the Indo classic style near the Old Palace during the reign of His Highness Maharaja Shivaji Rao Holkar at a cost of over four lakhs. It is surrounded by a high wall, its main feature being an ornamental garden, sunk into the ground and approached by two flights of steps divided by a water cascade of beautiful design.

(6) *Manik Bag Palace (1909)*

A double-storied structure built in the Jacobean style amidst a well wooded garden about a mile from the City as a residence for His Highness Maharaja Tukoji Rao Holkar III at a cost of nearly two and a half lakhs. Its external facing is of red and white stone and the roof is covered with glazed Mangalore tiles. Its peculiar feature is a water tower of slight dimension.

(7) *Yashwant Niwas Palace (1907)*

A double-storeyed structure in mixed Hindu and English style, with two angular cupolas in front, built in Tukoganj, a growing suburb of the City, during the minority of His Highness Maharaja Tukoji Rao Holkar III at a cost of nearly a lakh of rupees, and meant originally as the Minister's official residence, but converted into a palace on the birth of the present Maharaja after whose name it has since come to be known

(8) *Ralamandal Kothi*

A double-storeyed building standing upon a terrace, all of hewn stone, 2,600 feet above sea level, on the Ralamandal hill about seven miles from the City in the midst of a game preserve, built as a *shikar* house or a summer retreat by His Highness Maharaja Sivaji Rao Holkar at a cost of over sixty five thousand rupees

II *Nimar*(9) *Mandleshwar Kothi*

A double storeyed structure built very many years ago amidst charming surroundings on the bank of the Narbada with a river frontage measuring $195\frac{1}{2}$ by 140 feet

(10) *Barwaha —Daryao Mahal (1897)*

A huge pile of buildings ($1849 \times 73\frac{1}{2}$ feet) built amidst extremely picturesque surroundings along the bank of the Choral, a tributary of the Narbada, by His Highness Maharaja Shivaji Rao Holkar at a cost of four and a quarter lakhs. A beautifully laid out garden with summer houses and conservations revelling in graceful palms and other exotics, runs along its whole length on the river side

(11) *Narmada Palace (1897)*

A double-storeyed structure, with terraced roof and measuring 112 by 97 feet, built by His Highness Maharaja Shivaji Rao Holkar on the bank of the Narmada at a cost exceeding one and a quarter lakhs. Its situation is very picturesque.

C—OTHER BUILDINGS

A double-storied structure in the classic style, with a large central hall and two smaller halls, all the three flanked on both sides by lecture rooms, built by His Highness Maharaja Shivaji Rao Holkar on the outskirts of the city in memory of his illustrious father. The College has extensive play-grounds, a Physics and a Chemistry laboratory and considerable hostel and other residential accommodation, in all costing about three lakhs of rupees

Indore
(1) Holkar
College (1893)

A spacious and commodious double-storied structure (popularly called the New Moti Bungalow) built amidst beautiful and open surroundings by His Highness Maharaja Shivaji Rao Holkar for the location of all the Secretariat Offices at a cost of over one and a half lakhs

(2) Secretariat
Building (189)

An imposing and graceful structure in Indo-Gothic style (popularly known as "Ghanta Ghar" or the Clock Tower) designed and built by Mr Stevens a well known architect of Bombay, during the reign of His Highness Maharaja Tukoji Rao Holkar III at a cost of over two and half lakhs. It is dressed in white Seoni stone with an arch and four-faced clock tower in front, and a terraced roof (with minarets and cupolas in Rajput style) over a large hall affording seating accommodation for Rs 2,000 persons, its ceiling being made of plaster of Paris with decorations in gold and the flooring being made by white and black marble

(3) King
Edward Hall
(1905)

A large and spacious stone structure designed by Messrs Charles Stevens & Co of Bombay and situated on an open site near the railway station, having a terraced roof with white stone minarets of Moghial style, named after Her Highness Maharani Varansi Bai Saheba, consort of Highness Maharaja Shivaji Rao Holkar, in whose memory it was built at a cost of over a lakh and a half, its special feature being a fountain in the central square added to it afterwards by Her Highness the present Senior Dowager Maharani Chandrawati Bai Saheba.

(4) Maharani
Sara (1907)

A handsome and imposing fire proof stone structure having four central domes and double facades, both east and west designed by Messrs Charles Stevens & Co of Bombay in Indian style, with floors and roof in flat Portland cement reinforced concrete (the roof being moreover

(5) Law Courts
(1910)

finished in raberoid) and built in the reign of His Highness Maharaja Tukoji Rao Holkar III at a cost of over two and a half lakhs

(6) Maharaja Shivaji Rao High School (1918) This grand double-storied building of modern style with porch and veranda in front, is situated in Chuman bag, an extensive piece of open land very near to the city. It was built during the reign of Maharaja Tukoji Rao Holkar III at a cost of Rs 2,21,500 under the supervision of Messrs Pandit Shammath and Lala Hakumat Rai, the then Chief Engineer. Its extreme dimensions are 314 x 111'

(7) Hotel at Indore (1929) This grand single storied building was designed by Mr Bernard Trigg, P R I B.A., Architect, Rutlam. Only the western wing has been constructed yet at a cost of Rs 1,22,400. It is situated on the Bonsanquet Road very near to the railway station.

D—CHHATRIS

(1) Alampur (Bundelkhand) The old and historic cenotaph erected over the ashes of Subedar Malhar Rao Holkar I, who founded the House of Holkar and died there in the year 1765. It was built during the reign of Devi Ahilya Bai.

(2) Maheshwar (Nimar) This magnificent Chhatra of Devi Ahilya Bai Holkar was built on the bank of the Nerbada during the reign of Malhar Rao II and is a memorial to her great and illustrious personality.

(3) Rampura The solid and substantial cenotaph erected over the ashes of His Highness Maharaja Yashwant Rao Holkar I who died there in 1811 and whose life-size statue is enshrined there. The whole structure is surrounded by a massive castellated wall.

(4) Indore The beautiful cenotaph of His Highness Maharaja Hari Rao Holkar (died 1843) built close to the place of his cremation in Chhatra Bagh on the bank of the Saraswati, the local tributary of the Khan. It is surrounded by a castellated wall and has a very picturesque situation.

II

The imposing Chhatra on the Krishnapura Ghat of the river Khan built by His Highness Maharaja Tukoji Rao Holkar II over the ashes of Her Highness Maharani

Keari Bai Saheba (died 1848), widow of His Highness Maharaja Yashwant Rao Holkar I.

Two cenotaphs built by His Highness Maharaja Shivaji Rao Holkar in memory of his illustrious parents Their Highnesses Maharaja Tukoji Rao Holkar II (died 1886) and Maharani Bhagirathi Bai Saheba.

A beautiful edifice with a towering dome built on the right bank of the Khan river (opposite the Krishnapura *chhatris*) over the ashes of Shrimant Sardar Chimnaji Rao Appa Saheb Bolia and completed in 1858 at a cost of nearly two lakhs.

In addition to the above, there are a number of *chhatris* of deceased members of the Holkar family and of other high personages, situated at Chhatri Bagh and other places in the Indore City and also at various other places within and outside the State.

Besides the above, there are a number of graves of Europeans and Anglo-Indians scattered about in the State and classified for administrative purposes as follows, viz:

- (a) Tombs of archaeological and historical interest;
- (b) Tombs of Officers of the British Government;
- (c) Tombs of persons employed by the State with the sanction of the Government of India, and
- (d) Tombs of private persons including those of members of the families of persons who would themselves fall under classes (b) and (c).

Of these, tombs of classes (c) and (d) are maintained by the State and as regards (a) and (b) the cost of their repairs is paid by the Government of India.
